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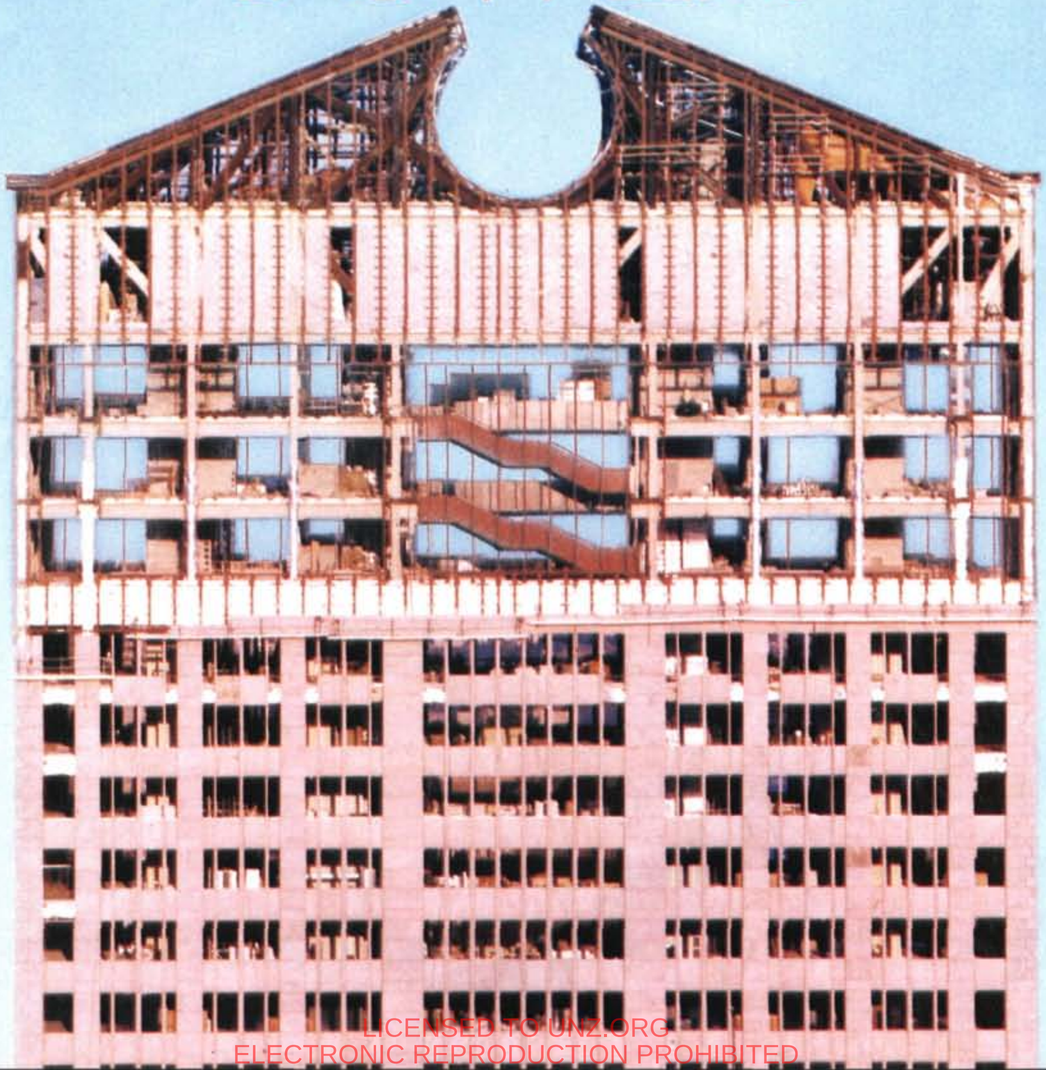
TOWER

The Extraordinary Saga of the A.T.&T. Building

OF

By Craig Unger

POWER



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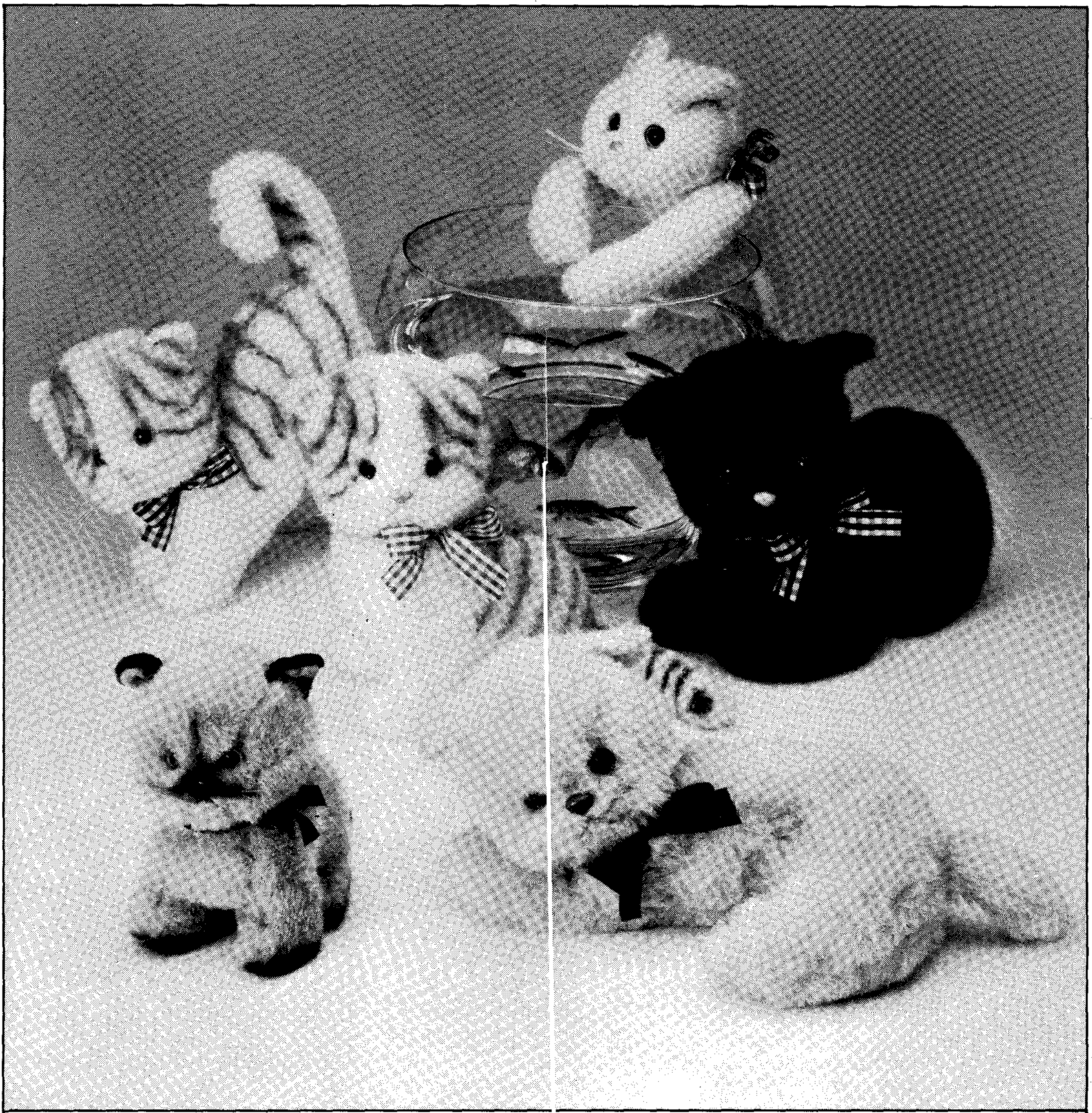

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Mon., Nov. 15	Chemical Bank, 377 Madison Avenue (46th Street), NY	6:00 p.m.
Mon., Nov. 15	Chemical Bank, Penn Station (33rd St. & 7th Ave.), NY	5:30 p.m.
Mon., Nov. 15	Eastchester Library, 11 Oak Ridge Place, Eastchester, NY	8:00 p.m.
Tues., Nov. 16	Chemical Bank, 640 Madison Avenue (59th Street), NY	6:00 p.m.
Tues., Nov. 16	Chemical Bank, 1934 Broadway (65th Street), NY	6:00 p.m.
Weds., Nov. 17	Chemical Bank, 1242 Second Avenue (65th Street), NY	6:00 p.m.
Thur., Nov. 18	Hofstra University, Student Ctr. Theatre, N. Campus, Hempstead Tpke., East Meadow, NY	7:30 p.m.
Thur., Nov. 18	Chemical Bank, 3775 Riverdale Avenue, Bronx, NY	7:00 p.m.
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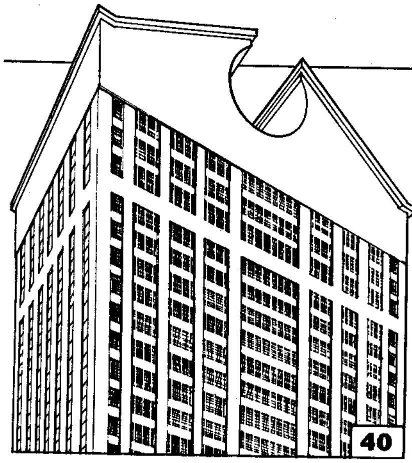
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Tower of Power

By Craig Unger

This is the story of the A.T.&T. Building, that controversial post-modern skyscraper now rising on Madison Avenue. It is the story of a man named Stanley Stahl, who had a prime piece of Manhattan real estate to sell, and a man named John deButts, who had a dream—to create a monument to the biggest company in the world. But the company that commissioned what is one of the most lavish custom-design jobs in recent architectural history and the economic climate that made it feasible no longer exist. In this first of two articles, Craig Unger tells why architect Philip Johnson's corporate cathedral is facing an uncertain future.

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Have Nightstick, Will Walk

By Philip Ross

A remarkable phenomenon is taking place. Private citizens in growing numbers are deciding to stop talking about how unsafe our streets are and to do something about it—by joining New York's Auxiliary Police Force. The unlikeliest people—opera singers and salesmen, students and housewives—are donning a uniform and pinning on a shield. But perhaps none of them is more unlikely than Philip Ross. Here he tells how he came to walk an Upper West Side beat.

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Island Travel: For the Connoisseur

By Barbara Costikyan

Barbara Costikyan is your guide on a tour of eight islands in the Caribbean, Edens of swaying palms and nutmeg trees, pink hibiscus and green parrots, where the beaches are breathtaking and the rum punch comes in coconuts. She knows where to stay (from a thatch-roofed hut to an eighteenth-century mansion), what to do (from shopping to sightseeing to absolutely nothing), and where and what to eat (from steamed flying fish to creole callaloo soup). Then, on page 74, Michael W. Robbins recommends seventeen "Places to Play." Whether your sport be golf, tennis, or diving, here are the spots preferred by people who take their play seriously.

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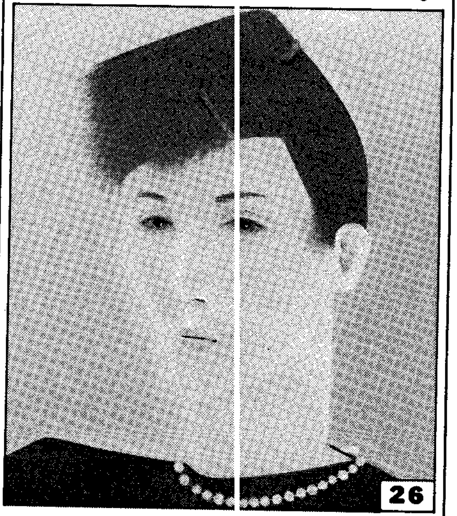
Armagnac is the fastest-growing alcoholic drink today—thanks mainly to marketing.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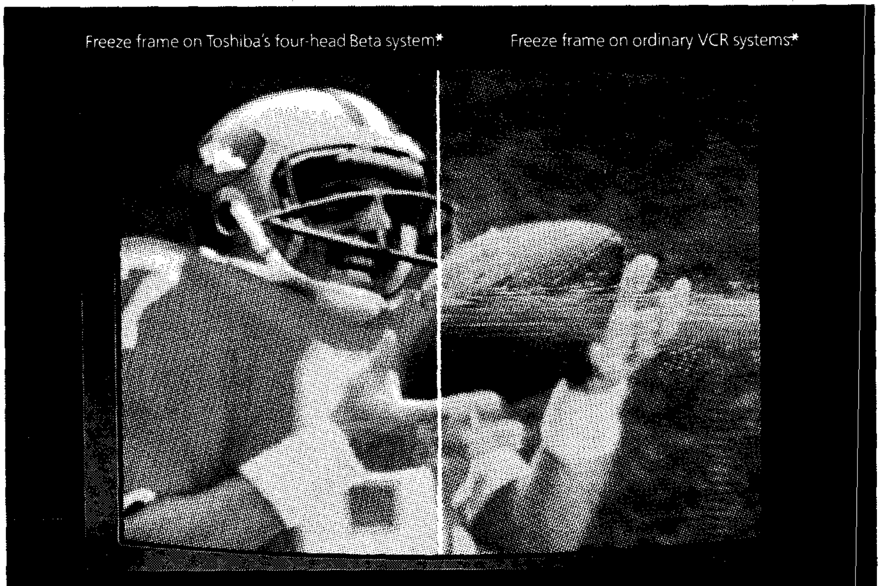
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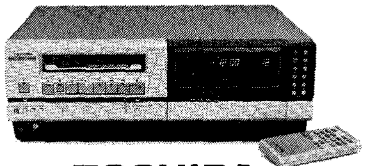
*Actual TV picture.



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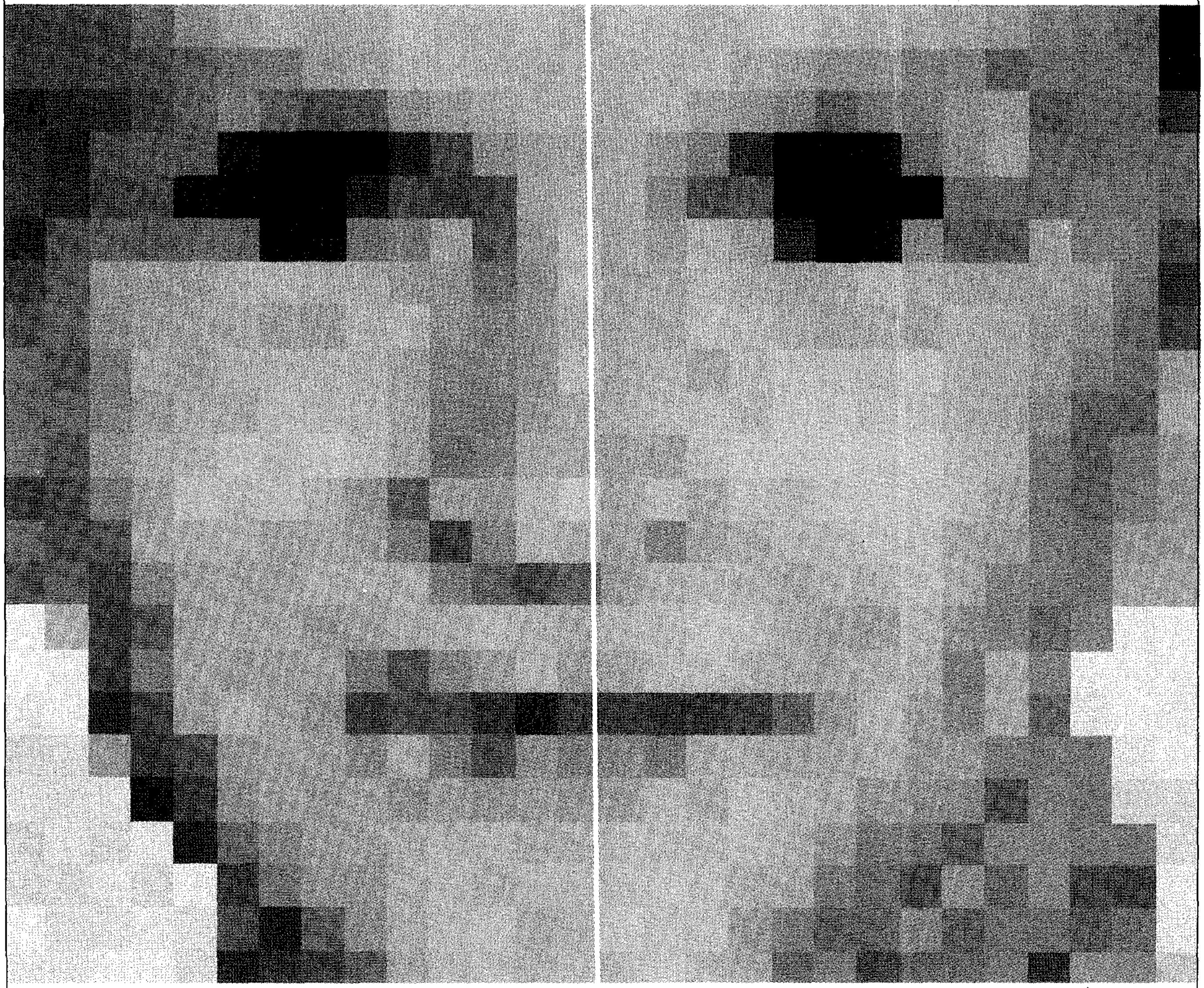

See Dick and Jane compute.

Youngsters are taking to computers with relish. The way it's changing them is nothing to the way they're going to change the world.

Computers have long been a fact of life, and "the Computer Generation" is well on its way to becoming a cliché.

In all the glowing prophecies about this technological revolution, there persists an intriguing question: not what computers can eventually do, but what their capabilities can reveal about our own.

Recently TIME focused on this human aspect of our increasingly computerized society and found the subject profound enough to deserve a new ongoing section all its own: *Computers.* This new department will not only report on hardware, but on the softest software of all–the human mind.

The categorization of news into clearly defined sections is perhaps the most traditional aspect of TIME. Yet it is also the most indicative of TIME's responsiveness to the concerns and interests of a changing society–as well as to the inventions and perceptions that shape those changes.

Thus *Behavior* and *Environment* became regular departments in the late sixties. *Sexes* appeared in the early seventies, and *Design* and *Video* were added last year. And new departments will undoubtedly be launched as TIME continues to reflect the intelligent inquisitiveness of its audience–a weekly audience of 29 million men and women whose demographic qualities encourage advertisers to invest more dollars in TIME than in any other weekly magazine.

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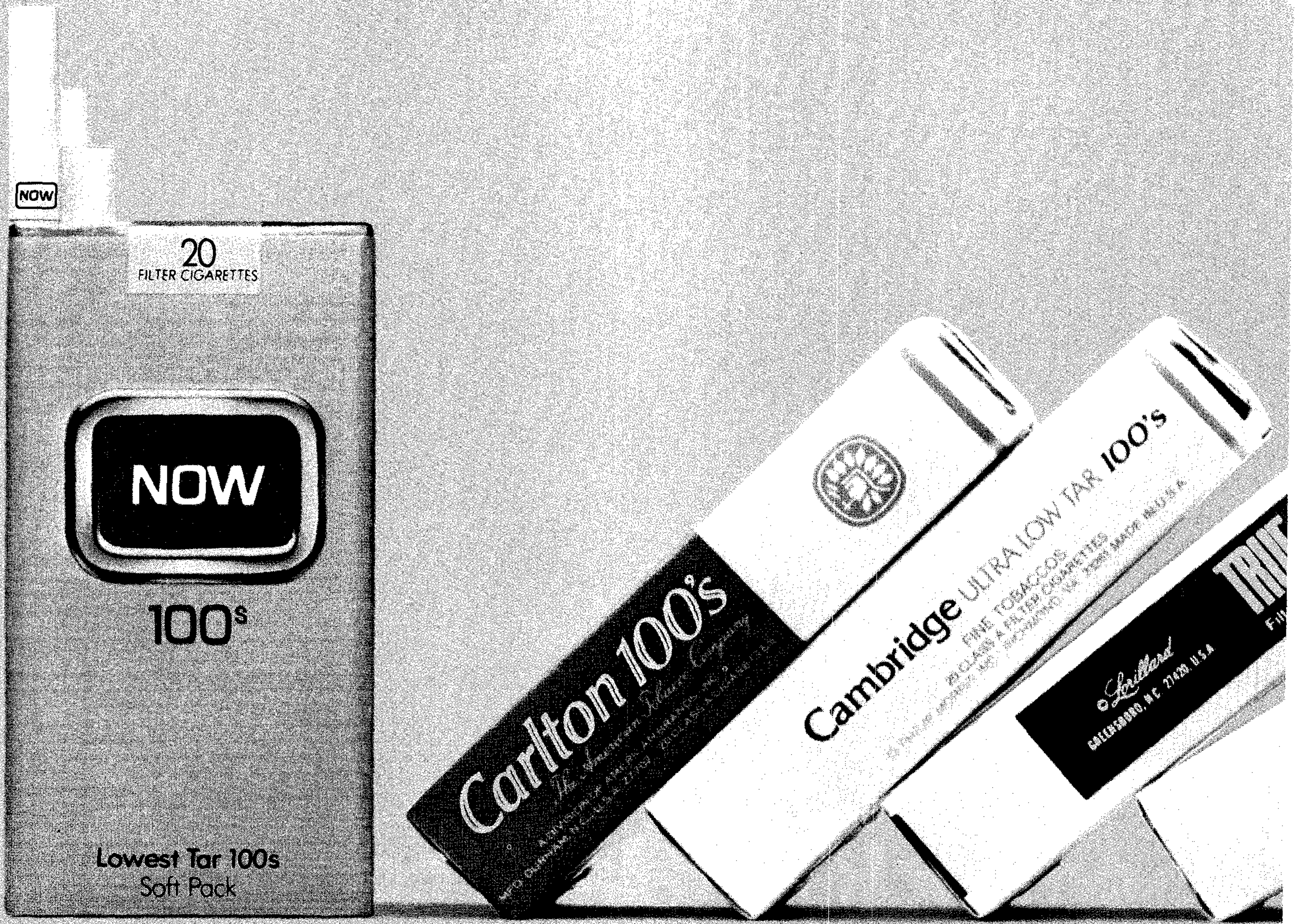
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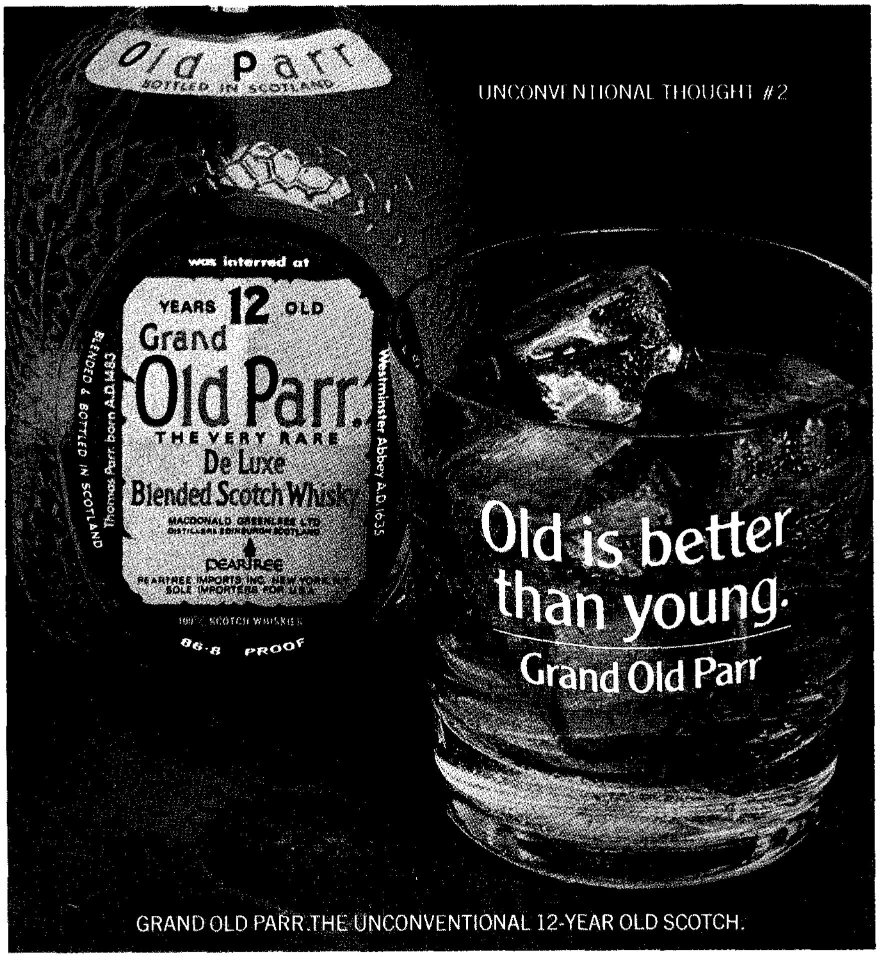
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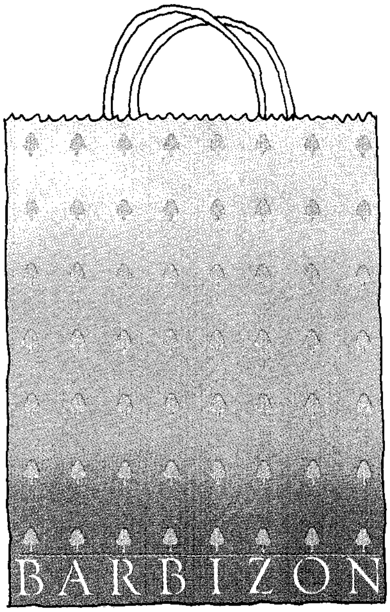

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LETTERS

Frenzy

WHAT EXACTLY WAS THE *point* OF “PRE-Menstrual Frenzy” [by Jennifer Allen, November 1]? I am under the impression that this *female* author (who, I would bet, doesn't suffer from PMS) is as unconcerned as any patronizing male gynecologist. She even seemed to make light of the intense discomfort I happen to be experiencing right now!

Geri Rapp
Queens

I AM PERSONALLY GRATEFUL FOR Jennifer Allen's informative article. This is one sufferer who has finally come out of the PMS closet.

Nancy Winocoor
Brooklyn

AS A GYNECOLOGIST WITH A SPECIAL interest in hormonal problems, I was pleased that you published an article on the pre-menstrual-tension syndrome. There are, however, several salient points that, I feel, did not receive sufficient emphasis: first, that the classic PMS symptoms can be produced by giving women either natural or synthetic progesterone; second, that those women who do not ovulate, and hence do not produce progesterone, are not afflicted with PMS; third, that women having PMS who undergo ovulation suppression will be rendered symptom-free during that time. Therefore, although these facts were suggested, the inevitable conclusion that megaton progesterone therapy is largely irrational did not surface. This same logic would cause a physician to treat a patient experiencing an insulin overdosage by giving more insulin.

Perhaps if an effect of massive progesterone therapy is observed, it is a result of ovulation suppression in subsequent menstrual cycles. The same end can more conveniently and economically be achieved by using oral contraceptives or Depo-Provera injections on a trimonthly basis for patients severely affected by PMS. Finally, nutritional therapy with vitamin B6, magnesium, manganese, zinc, and L-tryptophan should have been discussed in more depth.

Hugh D. Melnick, M.D., F.A.C.O.G.
Manhattan

I HAVE BEEN RESEARCHING AND WRITING a self-help guide to menstrual-cycle

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

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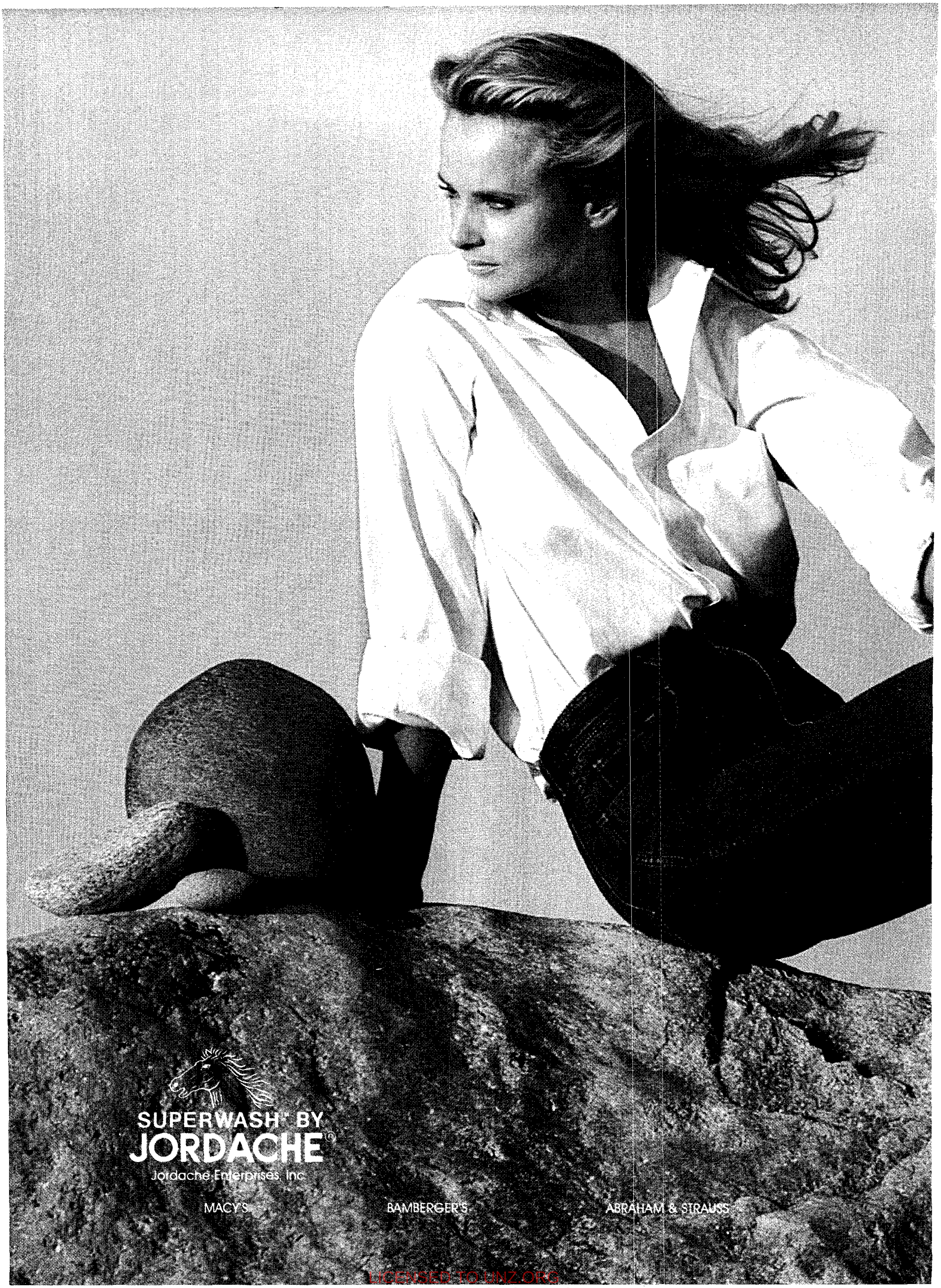
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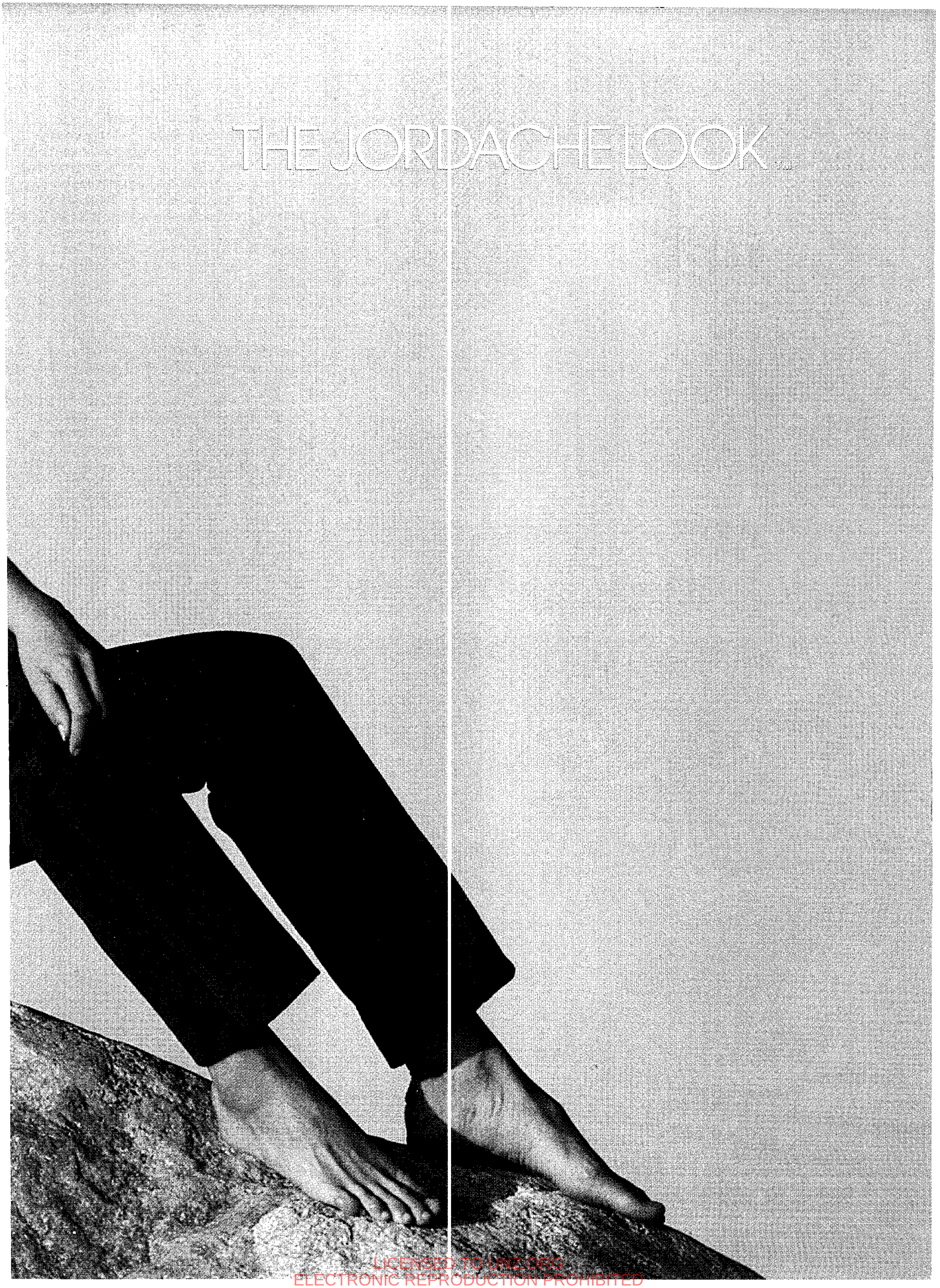
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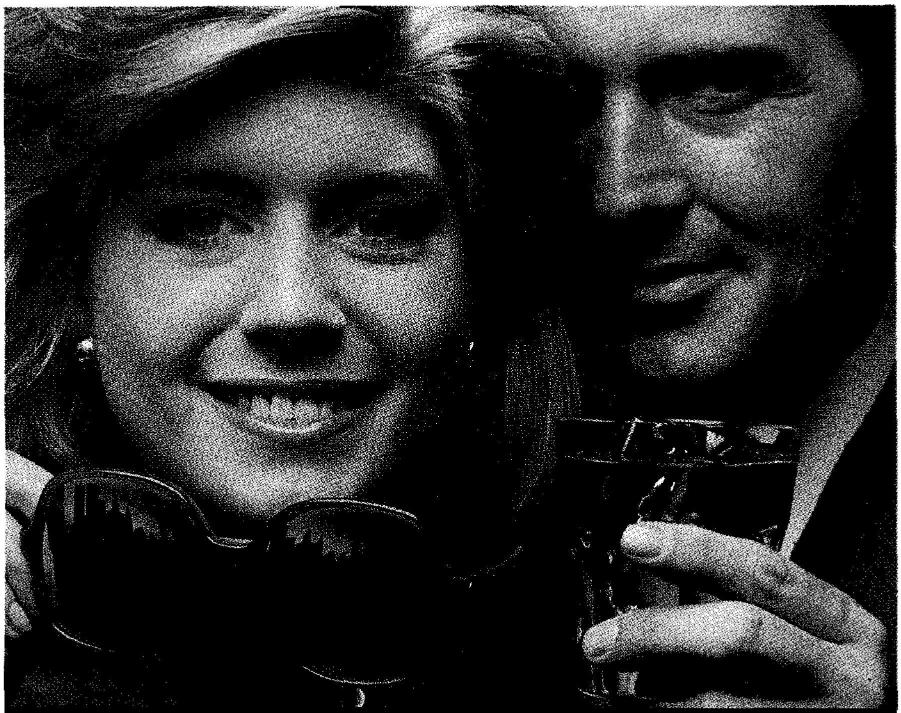

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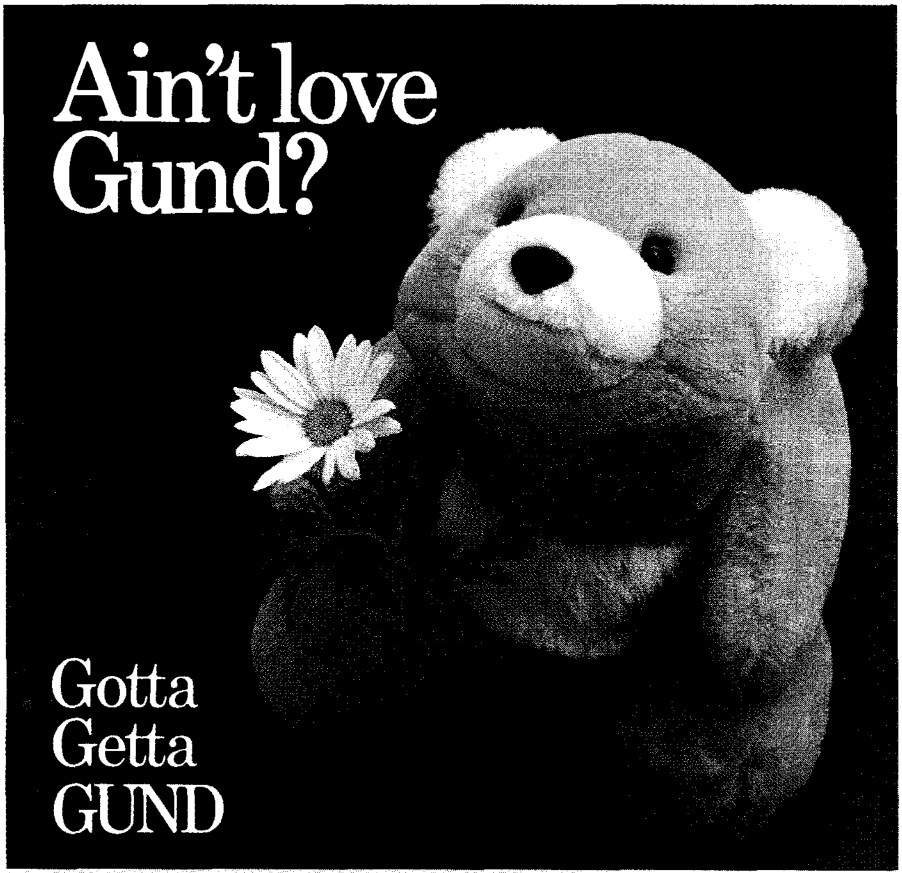

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changes for over a year and was shocked at the tone and outdatedness of Jennifer Allen's article. Allen had a chance to educate *New York*'s readers about PMS: the fact that each woman's cycle is unique; that some women simply experience mild shifts of energy, while others suffer from weight swings of seven to ten pounds per month and others may need to be hospitalized because their anxiety and depression are so severe; that PMS most often appears first in a woman's early thirties and that most of the research showing that PMS is relative to expectations was done on college women in their early twenties; that the most recent research supports the notion of a complex brain endorphin-norepinephrine imbalance somehow related to a dysfunction in balance between hormones, etc.

I appreciate Allen's anger about the possible ripoffs related to progesterone, snazzy PMS clinics, and the standard bandwagon response of medical entrepreneurs. The answer, however, is not to write off PMS as "just the excuse they've been waiting for." Sarcasm and judgment are ill-suited to an article about women seeking important knowledge about themselves.

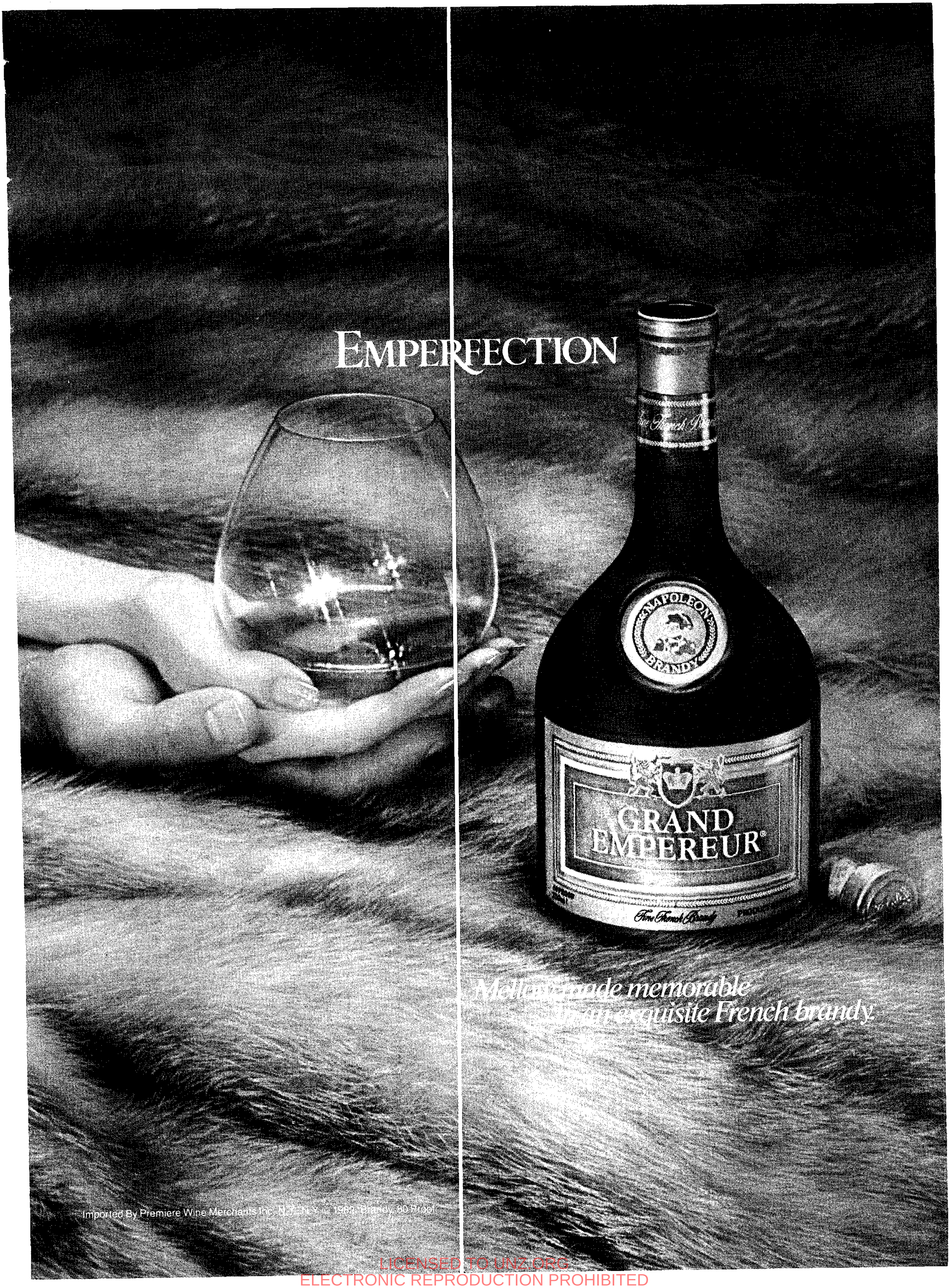
A doctor who is doing work on PMS once said to me, "If a woman knows that she has disruptive PMS and, therefore, *knows* that she will go through those changes every month, how does she stand it?" I wish Allen's article had contributed more to the answer.

Mary Sojourner
Rochester, N.Y.

ALTHOUGH YOUR ARTICLE DID COVER much of the known information about PMS, one of the treatments that is currently in use was left out. This treatment, called "neutralization," was reported in the May 1982 issue of *Obstetrics & Gynecology.* The treatment utilizes injection of extremely small amounts of progesterone. Patients suffering from PMS or any one of a number of other gynecological problems (menstrual cramps, breast pain, nausea and vomiting of pregnancy, or oral-contraceptive side effects) usually have *immediate* relief of symptoms with these injections.

The amount of progesterone used in this treatment is much smaller than with the usual suppository therapy, and treatment is individualized for each patient. Subsequent injections can be self-administered, or if injections are a problem, the progesterone can be placed under the tongue in droplet form. Each treatment lasts anywhere from several hours to several days and needs to be used *only* when symptoms occur. After several months, most patients can usually stop treatment and remain free of symptoms.

Ninety-six percent of patients with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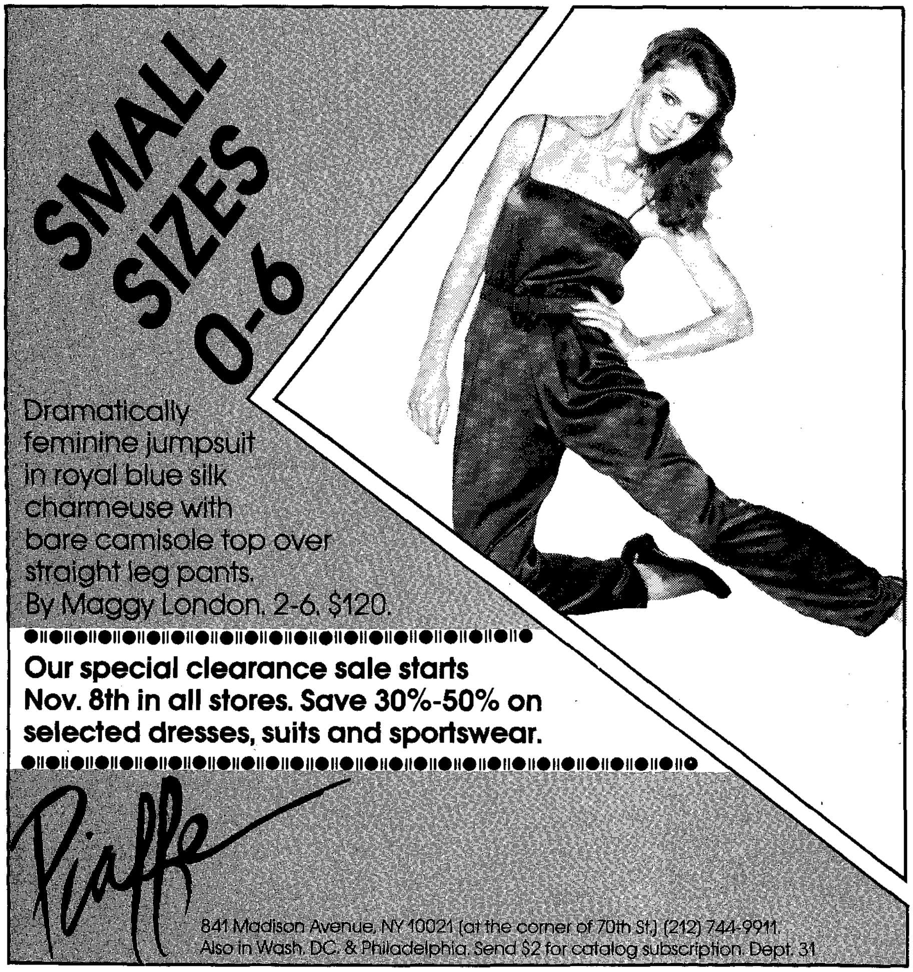
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PMS responded to treatment with progesterone in the recent study. My own experience with the technique has been similar and includes patients who have not responded to the high-dose progesterone treatment. The overall expense of this technique is significantly less than with the traditional suppository method, and the time period of treatment is usually much shorter.

Wellington S. Tichenor, M.D.
Manhattan

THE IRRATIONAL BEHAVIOR THAT CAN occur as a symptom of PMS can cause enough of a strain on a marriage. Your suggestion that this may be "just the excuse they've been waiting for" certainly awakened new doubts and fears in my husband. Thanks, *New York*!

Lois Feld
Little Falls, N.J.

JENNIFER ALLEN GOT IT RIGHT IN THE last sentence of her article: "It may be just the excuse they've been waiting for." One week out of the month to act out and deny any responsibility for their irrational behavior (obviously, these women are troubled and must experience symptoms all month long) and be taken care of by patronizing doctors who prescribe drugs they know nothing about and make big bucks on tests they themselves admit reveal nothing. What a racket. They're all getting away with murder.

Jane Merit
Manhattan

Update on Learning Disabilities

SINCE THE PUBLICATION OF JANICE Hopkins Tanne's article "Learning Disabilities—How to Help Your Child" [August 16], the Center for Learning Disorders, at Lenox Hill Hospital, opened on the fifth floor of the Lachman Building (100 East 77th Street, New York, New York 10021). Children of all ages are evaluated in three areas—neurology, psychology, and education—and a regimen is arranged for each child in collaboration with his parents and teachers.

The center is run by a physician who has the medical background to determine which patients may need further medical intervention. It is also commited to working closely with the child's school and teachers. In this way, recommendations can be made about how best to teach a particular child. A single, comprehensive fee covers all evaluations and consultations, which encompass approximately twenty hours of time for each child. Appointments can be made by calling 794-4873. There is no waiting period.

David M. Kaufman, M.D.
Director, Center for Learning Disorders
Lenox Hill Hospital
Manhattan

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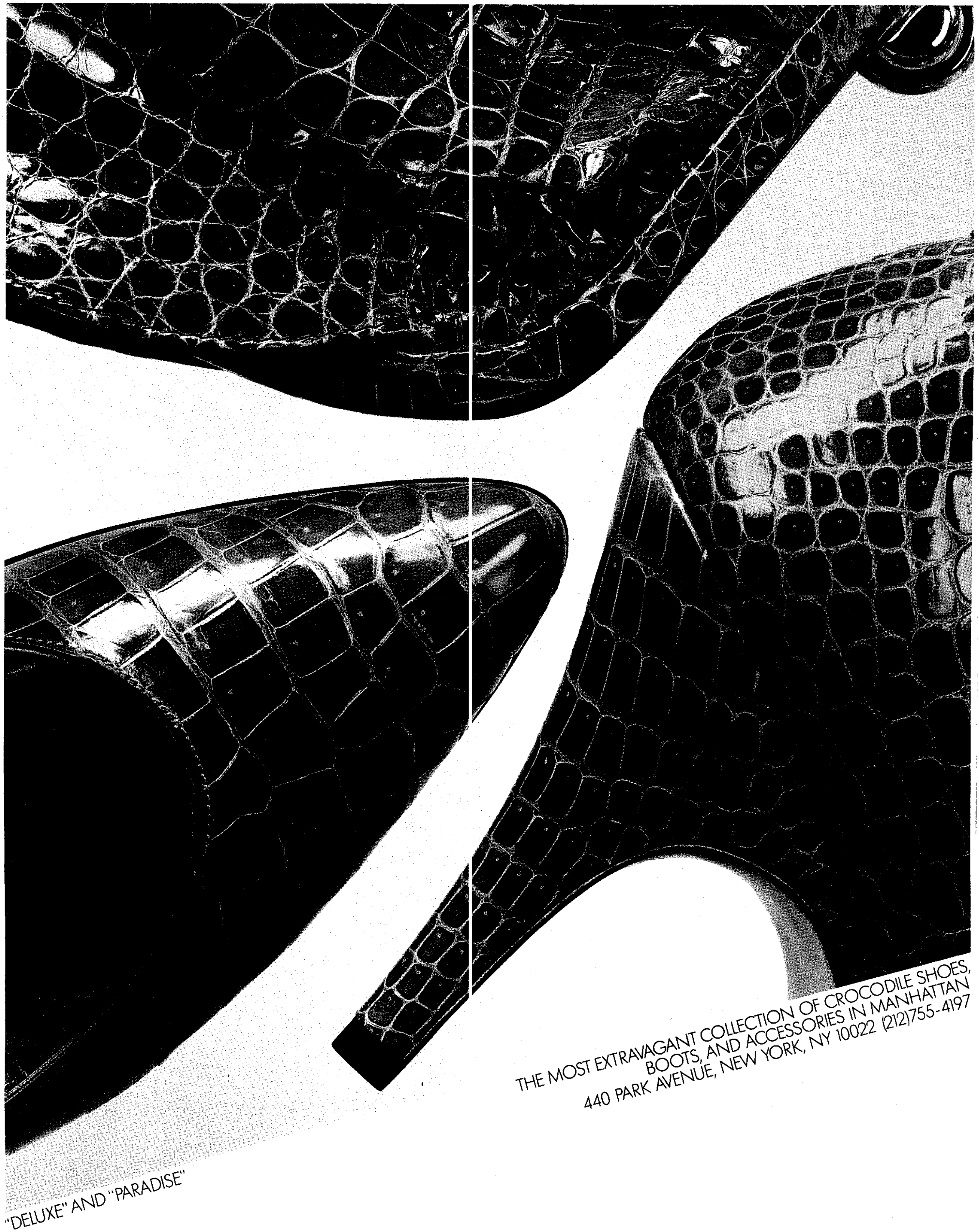

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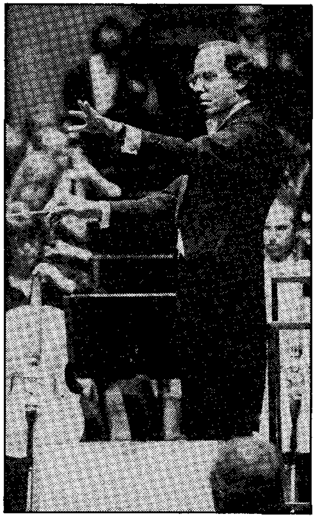
INTELLIGENCER

Maestro Kaplan: Resurrection

GILBERT KAPLAN, THE MILLIONAIRE publisher who recently hired the American Symphony Orchestra to realize his dream of conducting Mahler's *Resurrection* Symphony, is going to give a repeat performance—but this time the orchestra is engaging *him.*

The *Institutional Investor*'s founder and editor-in-chief will lead the 119 instrumentalists and the Westminster Choir through the difficult work at an April Carnegie Hall benefit—to which the critics will be invited—marking the orchestra's twentieth anniversary.



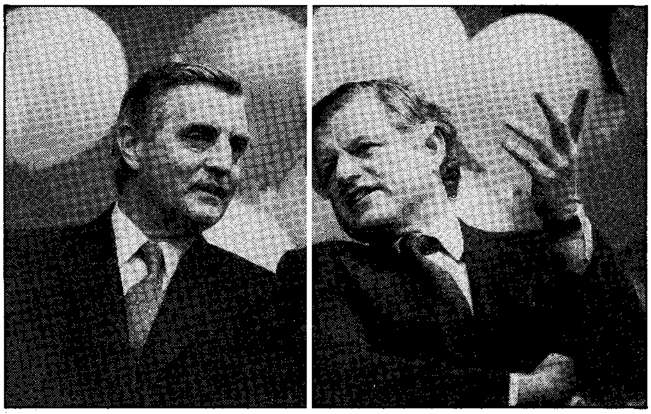
Kaplan: *An encore.*

"The musicians had a lot of doubts before the first concert, but afterward they had tears in their eyes. [Kaplan] showed a great understanding of the music," explained the orchestra's director, Benjamin Dunham.

"I never dreamed this would happen," said Kaplan, who won't be taking a fee. He added that after his Avery Fisher Hall debut, which reportedly cost him $100,000, he also was invited to conduct the Czech National Opera, in Dvořák's *King and Collier.*

"They obviously didn't know I only have one work in my repertoire," he said.

Kennedy's Campaign: A Loss of Cool?



Mondale, Kennedy: *Strain showing.*

TED KENNEDY'S MASSACHUSETTS Senate race ended with a solid victory, but in the aftermath some people are saying that the presidential hopeful showed a great deal of strain during the campaign's closing weeks.

Political insiders pointed out various incidents in which Kennedy seemed to lose his cool. For instance, Walter Mondale, in Boston to help the senator's campaign, was approached by Kennedy while surrounded by reporters: "You left me in the car," Kennedy is said to have told his potential rival in irked tones, accusing him of "having a press conference up here by yourself."

In a TV debate during the race, the senator's hands reportedly trembled visibly. Two days after that, Kennedy visited the offices of the New Bedford *Standard-Times,* a Massachusetts paper that had criticized him in an editorial.

"He came in, sat down, and all of a sudden he erupted. It was like Mount St. Helens," the paper's editor, James M. Ragsdale, told *New York.* "He was holding his glasses in his hand, and they were shaking terribly."

The race was widely considered a presidential trial heat for Kennedy, and one prominent Democrat felt the pressure from this, coupled with a tougher than expected campaign, might have been responsible for Kennedy's shaky behavior. "You could see he was finding it very difficult during the race, and the pressure is going to get worse," he said.

It certainly won't get better if Kennedy takes a look at an exit poll conducted by a Boston TV station on Election Day: It revealed that 54 percent of those who voted for Kennedy for senator don't think he would make a good president.

Theater District May Go Sky-High

BECAUSE OF A CONTROVERSIAL new zoning rule designed to restore the theater district, West 48th Street may be getting a 53-story skyscraper.

The rule allows a developer up to 44 percent more building space than normal in return for rehabilitating a theater—even if he doesn't make the improvements himself. Taking advantage of this, Julia and Jason Carter bought the defunct Ritz theater last year, sold the operating rights to Jujamcyn, a Broadway-theater chain, and are now eligible to build the 53-story tower on an adjacent parking lot because of Jujamcyn's $1.5-million restoration of the theater.

City Planning Commission counsel Norman Marcus, however, doesn't see anything odd in this arrangement. "It's not who does the renovation but the quality that counts," he said.

And Jason Carter assured *New York* that he too was concerned about the quality. Under his deal with Jujamcyn, he monitors the rehabilitation, "so we can be sure we qualify for the bonus," he said. "I am not interested in the theater. I am solely committed to developing real property."

Why Willard Scott Wants Out of New York

WITH BRYANT GUMBEL aboard the *Today* show, weatherman Willard Scott has been telling his NBC producers he no longer loves New York.

Scott used to introduce himself at the start of the show, chatting with the anchorpeople in the New York studio, in "family shots." "But since Bryant came on, they won't let him near the news desk. They explained they didn't want 'too many stars,'" said a Scott acquaintance. "He's unhappy."

The broadcaster told *New York* he *is* unhappy, but not with his job. Scott insisted that he doesn't mind the diminished limelight: He simply wants to do the weather from a Washington studio, near a farm he owns. "Why have an expensive apartment in New York?" he said. "*Good Morning America*'s John Coleman does the weather from Atlanta, and they're No. 1."

BY SHARON CHURCHER

Photographs: top, Doug Bruce/Picture Group; left, Henry Grossman.

Altman: Musical Without Songs

UNDAUNTED BY THE vagaries of Broadway, Robert Altman is planning to bring to the stage what sounds like his most unusual project yet—*Great Gottschalk!,* a musical without songs.

The inspiration for the project is Louis Moreau Gottschalk, an American-born nineteenth-century composer whose music made him the toast of Europe—but who was known in his homeland for a crowded love life that included affairs with Spain's Queen Isabella II and an underage girl in San Francisco.

"I felt this could be a new kind of musical," said Altman, who'll direct the show, set for April, with Leonard Mogel producing. "Why tell a story by having an actor sing? Why not do it by having dancers dance?"

So *Great Gottschalk!* will set ballet sequences and possibly a Greek-style chorus to the composer's scores—but its creators insisted it won't *be* a ballet, because it'll also have actors who talk. Presumably, finding actors who talk will not be difficult, but finding the perfect Gottschalk may be. "We're looking for an actor now who, like Gottschalk, isn't handsome in the traditional sense but has the charisma women just go crazy over," said Mogel.

How to Muscle a Rockefeller

Simon, Rockefeller: *The art of politics.*

WHO PUT THE SQUEEZE ON David Rockefeller and his high-powered New York City Partnership last month? "We did," say Bronx Borough President Stanley Simon and one of his Democratic-party cronies.

The 125 civic leaders in the Rockefeller group are pushing a $300-million plan to build subsidized middle-income housing, and they needed the approval of Simon and the other members of the city Board of Estimate to apply for $52.5 million in federal grants. But their plan called for only 691 homes in the Bronx against upward of 1,000 each in Brooklyn, Queens, and Staten Island.

"Stanley was terribly angered," said Frank Lugovina, who is both chairman of the Bronx Democratic organization and head of the state mortgage agency. So, as the November 1 deadline for the federal-grant application approached, Simon threatened to vote against the scheme—and Lugovina's agency, which the partnership wants to tap for $150 million, said it wouldn't give any support until the borough president was satisfied.

Last week, Lugovina gleefully told *New York* that the plan had been amended to give the Bronx 1,400 new houses. And, not surprisingly, the Board of Estimate has voted the required go-ahead.

TV Agent Suing Bess Myerson

Myerson: *Contract problems?*

BESS MYERSON MAY BE A consumer advocate, but a top television-industry agent is claiming her personal-business ethics include fraud and breach of contract.

Steve Pinkus is suing the former Miss America and Hearst/ABC Video Services for $10.2 million, alleging that Myerson set up a dummy outfit to cheat him out of an agreed 10 percent commission on a contract she'd signed to provide scripts to the company.

Court papers served last week on Hearst/ABC also claim that Myerson had all references to Pinkus's firm deleted from her contract.

Pinkus has also initiated a $30-million action against Myerson and CBS-TV, charging he didn't receive a 10 percent commission on a $525,000 contract covering, among other things, her work for WCBS's *News at Five* show.

"She's a former city consumer-affairs commissioner. She's going to fall over when she's served with this," said a source close to Pinkus, who claims Myerson retained the agent in 1981.

Myerson said, "He really has no case. He's not my agent and never was." Hearst/ABC and CBS would not comment.

News and Gossip of the Rialto

Melanie: *Musical revival.*

MELANIE, THE PLAINTIVE-voiced New York singer who earned two gold records in the early seventies, is hoping to stage a comeback with a musical she wrote and will star in. She got the idea for *The Ace of Diamonds* from a little-known book containing several hundred unmailed letters from Calamity Jane to her unacknowledged daughter by Wild Bill Hickok, the legendary United States marshal of Abilene. Though Melanie will play the daughter in the show, which producer Seymour Vall plans to open on Broadway next spring, her sympathies clearly are with Calamity: "People don't know much about her. She was cheated out of her recognition," said the singer, who has been giving concerts in Germany. "I confess I feel that way sometimes about myself." . . . Paramount officials are "in a tizzy," according to a studio insider, after discovering that Jennifer Beals, the nineteen-year-old newcomer who'll star in their forthcoming *Flashdance,* is partly black. "No one asked her about her heritage, but after she was chosen she told us, 'Guess what? I'm of mixed blood,'" said Don Simpson, the film's producer. That didn't bother him, but studio executives apparently are now undecided about how to promote the project—intended as a female version of *Saturday Night Fever* and involving Beals in an affair with a white co-star. "You cannot tell she's part black, but when you get down to it, black makes it more interesting," said the insider. "The question is: Do we put the word out?"

Photographs: top left, Fred McDarrah; top right, Marc Bulka/Gamma-Liaison; center, U.P.I.; bottom, Etty Inman/Retna Ltd.

The sun is smiling on our young woman. And she's smiling at the world. You would be too, if you were in her sandals. She's well-educated, single and plays as hard as she works— hard enough to have a median income of $25,472* a year. More than enough to spend on her every need and whim. And Mademoiselle is the one magazine that matches her vitality with circulation bonuses month after month, some as high as 40%. You should be marketing your product in Mademoiselle, the magazine that also travels in the best of circles.

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NEATEST SWEETEST CLOTHES to wear anywhere
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DIETER'S BLOCK how to win that no-lose war
REMAKE YOUR SHAPE
MADEMOISELLE. THIS MISS IS A HIT.

*1982 SMRB

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On Madison Avenue/Bernice Kanner

THE SPIRIT OF '82

Here Comes Armagnac

ARMAGNAC IS NO ANTIDOTE TO THE LIQuor world's hangover—its sudden, phenomenal sales boom would register as a mere tremor on any industry Richter scale. But it is the hottest drink on the market today (it's been described as "a velvet flame," but we're not talking taste here), and it looks as though it's going to get a whole lot hotter.

A decade ago, this amber-colored brandy was hard to find. Americans consumed just 2,000 cases—24,000 bottles—a year, making armagnac literally a drop in the 413-million-gallon liquor bucket. Last year, Americans quaffed 279,000 bottles. True, they drank 100 times more cognac, but with a promotional push by armagnac producers under way, the gap is narrowing—as it already has in France. A decade ago, the French drank 8.5 gallons of cognac for every 1.5 of armagnac; today, the ratio is three to two. Armagnac generally retails for a few dollars less per bottle than cognac.

"It's moving off our shelves," says Alfredo Cruz, assistant to the president of Morrell & Company, the New York spirits emporium. "We're selling three times as much armagnac as we did six months ago. This is becoming a full-fledged marketing phenomenon. You might say we're big on armagnac."

So is another leading New York liquor merchant, Sherry-Lehmann. "We're buying a whole lot more armagnac than we used to, because our customers are," says vice-president Michael Aaron. "We're seeing nice, healthy increases in sales as people's tastes become increasingly sophisticated and they discover the whole after-dinner-drink world. Armagnac is bucking the trend of the spirits business, where everything is either standing still or going down. That's not to say that armagnac is booming the way the Irish cream liquors did two years ago. There wouldn't be enough to go around." (Certainly there wasn't enough Irish cream liquor; its manufacturers actually ran out.)

Unlike the Irish creams, whose sales burst really did shake up the whole industry, armagnac is nothing new. The luxurious, 80 proof eau de vie, which the French call "the *sine qua non* of brandies," was first produced by monks in Gascony, home of foie gras, truffles, and the Chevalier d'Artagnan, most famous of the Musketeers. Legend has it that in the fifteenth century armagnac was used to sterilize wounds—until someone tasted it. It has been sold as a beverage for four centuries, but until recently it did little more than sulk in cognac's shadow. The region was poor, the grapes were disdained, and no marketing mind had come along to package and exploit the product.

Caussade
VSOP
Fine Armagnac

MORPHO RHETENOR. EVANESCENT, SHIMMERING BEAUTY.
SOARING TO ALTITUDES OF 3000 FEET AND ABOVE. IN A WORD: SUBLIME.
Caussade Fine Armagnac. Among France's great Armagnacs and Cognacs, the connoisseur's experience.
Infinitely softer, more composed. Possessing endless subtleties of flavour and aroma. VSOP and Extra SP. 80° proof.
Imported in limited quantities by Park Benziger & Co., Yonkers, New York 10701.

Snob appeal: *"The connoisseur's experience."*

Now there are several marketing minds and bodies, including the Bureau National Interprofessionnel de l'Armagnac—an industry-wide association that has done most of the advertising so far—and seven producers: Clés des Ducs, De Montal, Larressingle, Loubère, Marquis de Caussade, Marquis de Montesquiou, and Samalens. Marquis de Caussade, which alone accounts for about half of the armagnac sold in the United States, and De Montal have already started advertising their brands individually.

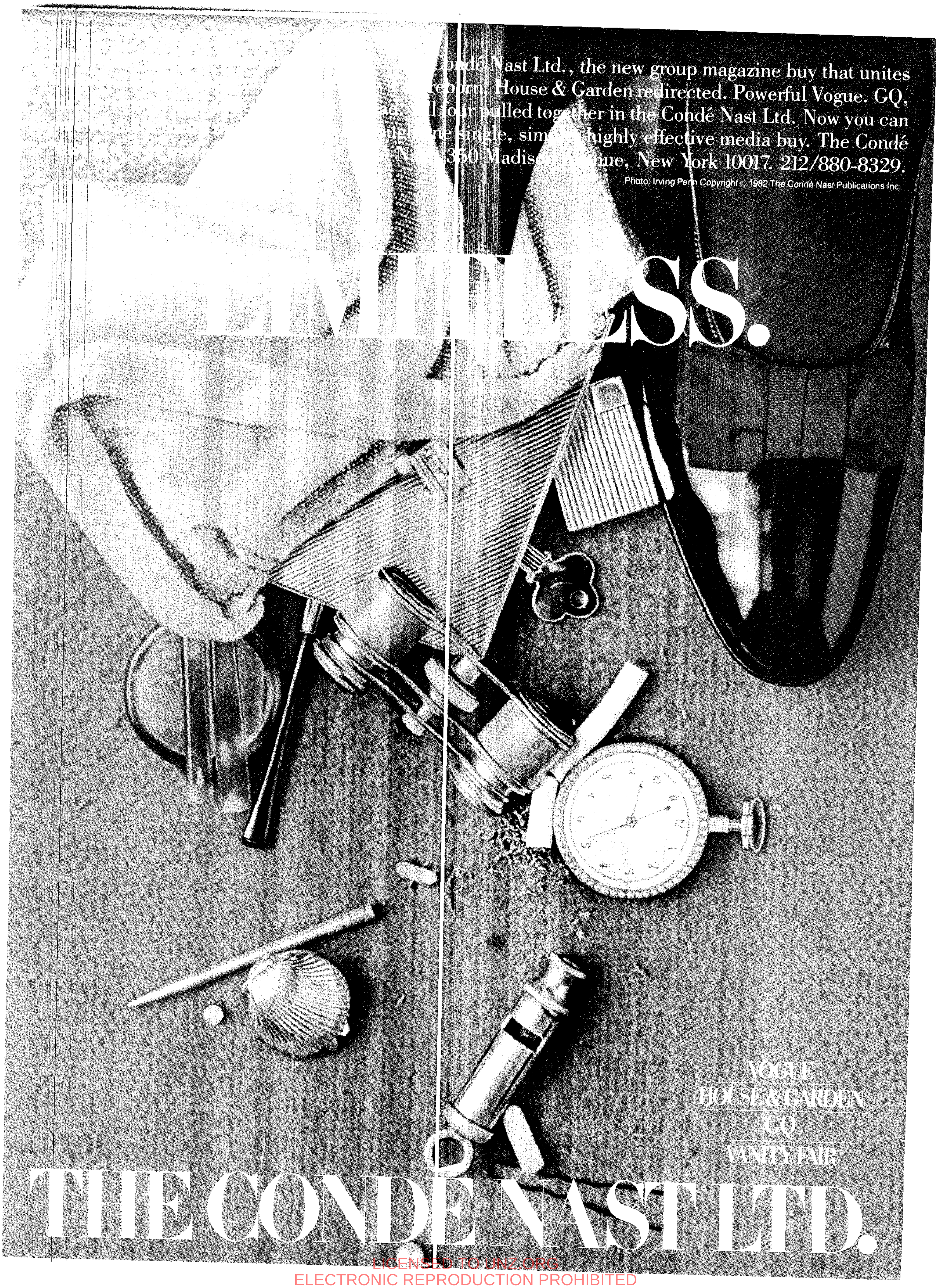
Armagnac was first imported into the States in 1933, when Prohibition ended. Back then, the age of the armagnac was always indicated on the label. Business hummed until the mid-1950s, when, as people paid a premium for liquor they thought was 20, 40, 50, or even 100 years old, scandal hit. Somewhere along the line, zeros had been added to the ages of all armagnac—brandy sold as being twenty years old was really only two. Sales of armagnac tumbled.

They began to inch back in 1980, when the French and U.S. governments started permitting armagnac once again to be identified by age (if the age could be proved). Thus, a blizzard of symbols: "V.S.O.P." (very superior old pale), "V.O." (very old), and "Réserve" all assure that the youngest brandy in the blend is at least four and a half years old. "Extra," "Napoléon," "X.O.," "Vieille Réserve," and "Hors d'Age" all indicate that the armagnac is at least five and a half years old. Three stars on the bottle guarantee that the contents are at least two and a half years old.

Armagnac really took off in France when a handful of chic Paris restaurants—Au Trou Normand, Au Trou Gascon, Tartempion, and Fauchon's dining room—in their perennial search for novelty at a profit, began wheeling out their after-dinner drinks on wagons. The rest is history—and a tribute to the power of snobbery. For armagnac's success is more than a credit to its bouquet and flavor. It is also—almost entirely—the result of marketing.

A year ago, Homer & Durham, the agency both for the Bureau National, representing armagnac in general, and for Marquis de Caussade in particular, conducted a focus group of serious brandy drinkers, mostly men aged 25 to 54 with incomes of at least $40,000. The agency asked which of a variety of advertising approaches the panelists liked, and the still-life look of the previous ads was rejected. Those had asked imbibers to be patient during "the armagnac crisis." THERE'S JUST TOO LITTLE OF WHAT'S TOO GOOD TO HAVE TOO LITTLE OF, one confusing ad had said. Another claimed that EVERYONE WHO DISCOVERS ARMAGNAC DISCOVERS THERE'S NOT ENOUGH ARMAGNAC FOR EVERYONE. The group also condemned long-copy informational ads. And it opted for snob appeal.

The Bureau National's new print ad shows the Chambord château bathed in blue crepuscular light. IN FRANCE, ARMAGNAC IS BEST KNOWN BY THOSE WHO KNOW BEST, the headline pro-



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MYERS'S RUM
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RUM

Miniature model sailing ships, circa 1880's. Royal Louis, French gun ship. USCG Eagle, Coast Guard training ship. La Reale, French cargo ship.

MYERS'S PLATINUM WHITE. Exquisitely smooth and born to mix. With a subtle richness that could only come from Myers's.

MYERS'S ORIGINAL DARK. The deep, dark ultimate in rich rum taste. The Beginning of the Myers's Flavor Legend.

MYERS'S GOLDEN RICH. A uniquely rich taste inspired by Myers's Original Dark. Superbly smooth and beautifully mixable.

Myers's Rums. The taste is priceless.

MYERS'S RUMS, 80 PROOF. FRED L. MYERS & SON CO. ORIGINAL DARK IMPORTED AND BOTTLED IN BALTIMORE, MD. PLATINUM WHITE AND GOLDEN RICH PRODUCED IN ARECIBO, P.R.

claims. "We counted on America's Francophilia," says agency president Tamara Homer. "We knew that French wines set the standard, and our panelists affirmed that they wanted to be part of that special cadre of sophisticated, avant-garde people, the trendsetters."

De Montal too has backed up the snob appeal in its ads—"Until now the French have shared cognac, but kept armagnac for themselves"—with a market survey. The finding: The typical cognac drinker is stodgy. The solution: Portray the armagnac buyer as trendy and sophisticated.

Caussade, after *its* market survey, decided to jettison the flat-front *basquaise* bottle traditionally used for cognac and armagnac—and not just to make Caussade stand out. So many cheap wines were using the shape that its image seemed in danger of being tainted. In France, Caussade asked research subjects to choose as an advertising motif a blue butterfly that soars to 3,000 feet, a white orchid that flowers every twenty years, or a love letter in Spanish sent by Victor Hugo to Sarah Bernhardt. The tony, upscale crowd went for the butterfly.

The target market for armagnac is being appealed to in a variety of ways. Samples of armagnac were served at the Phillip Maberry show, in the Hadler-Rodriquez Galleries, in September. During Thanksgiving week, armagnac will be featured big at the Lion's Lair bar, in the Museum of Natural History. And there's talk of serving armagnac during intermission at certain Broadway shows.

Armagnac's sales may seem to come out of thin air, but they're actually being torn from cognac's hide, says Martin Franklin, president of Park, Benziger & Company, Caussade's importer. The cognac industry, however, buoyed by America's infatuation with after-dinner drinks and the weakness of the French franc, is not complaining. The reason, says Marvin R. Shanken, editor and publisher of *Impact*, the leading newsletter for the wine-and-spirits industry, is that "armagnac is a small, esoteric product. It's never going to be a million-case category; rather, it's strictly something for the discriminating, class audience. You could say its success is in the eyes of the beholder."

Franklin's eyes widen at armagnac's prospects. "Yes, it's elitist," he says. "But tuxedos, luxury, and class are back. There's something about comfort and success that people want, and armagnac says all that. We don't want it to be for everyone, but we want it to be like champagne on New Year's Eve in certain select households."

That's a far cry from a year ago, when advertisers were concentrating on teaching people to pronounce the word "armagnac." ▬

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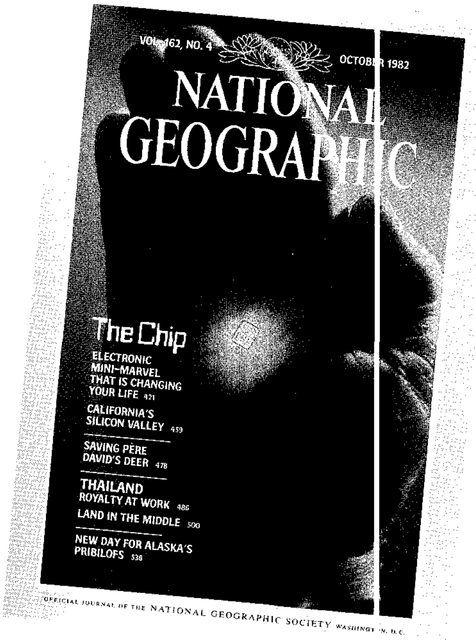
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STRANGER IN A STRANGE LAND

College Is Dorky

ANYONE COULD TELL SHE HAS GROWN UP in the city. Suburban children do not, at eighteen, look five or six years older than they are, do not walk with her loose, diffident assurance, elegant as a cat. Their eyes are not this cool and discriminating; they do not have her sure sense of style. She is tall and wears orchid or lime or striped stockings—her legs should win a prize—and pointy bootlets that stop at the ankle and fluffy little miniskirts from Norma Kamali. On top are giant men's sweaters and pearl chokers she buys at thrift shops on Amsterdam Avenue.

The only tipoff that she is still a teenager is her voice, which is singsongy, like a bird's chirp. She also speaks very quickly, slurring one word into the next, so that when she talks to people who are older than she is—something she tries to avoid whenever possible—she is often forced to repeat herself several times while they smile and strain to understand her. Otherwise, she is a study in sophistication. She grew up in the city; she is not easy to shock. Her father lives with his girl friend. Her mother is in the movie business and gets her passes to screenings. She has had a book dedicated to her, has met Robert Evans and Shelley Duvall, has had her hair sculpted at Kenneth's (badly, she says). She likes her Sunday breakfasts from Zabar's and knows the selection at Dumas by heart. In many ways she is all grown up already: She has been traversing the city by herself for years, doesn't wobble in spike heels, doesn't paint her face with makeup like a teenager but wears just the right amount.

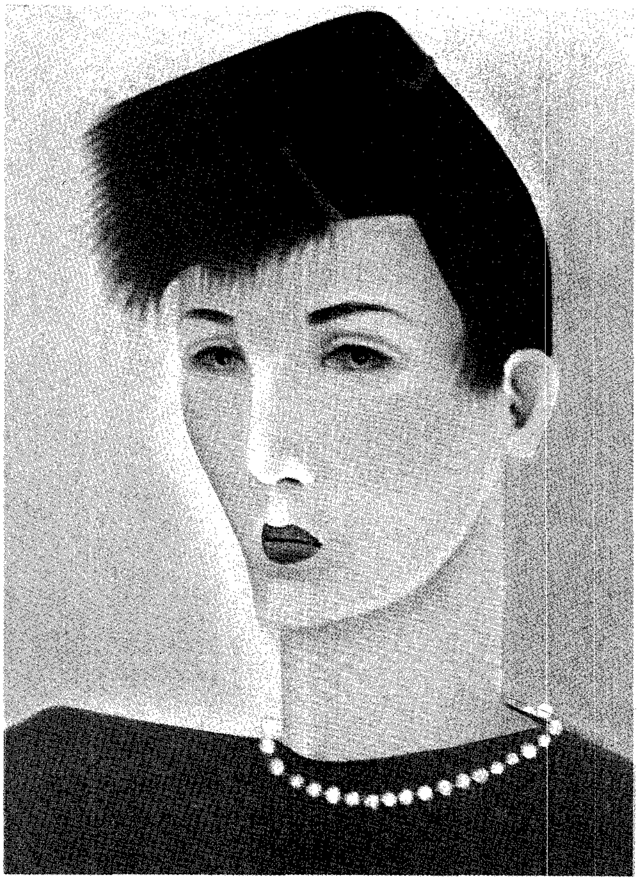

Illustration by Patty Dryden.

She is miserable, of course. Her style, experience, and miniskirts are all for naught, useless, going to waste. Some fluky twist of fate has landed her at the wrong college. Not that she wasn't resigned to going to college in the first place. On the contrary, she understood and accepted the concept of higher education: yet another way station society has for you to hang out in until it will accept you as an adult, a stopping place in which to eat Cap'n Crunch and talk about sex while you wait for adulthood. Adulthood: that state of grace wherein it is possible to eat dinner out every night, meet people for drinks at midnight if you want, and afford the clothes at Charivari.

High school was like that, a place to wait. She grasped this early on, would not get suckered into being a good sport, having school spirit, Making the Most of It. In vain, anxious guidance counselors implored her to partake in extracurricular activities; instead, she devoted her afternoons to eating pizza and sunning herself on the sidewalk in front of the school. To fulfill the gym requirement, she took jogging because all you had to do to pass was walk around the reservoir twice a week. In her last year, she would not even go to parties or to Trader Vic's with her old set of school friends, but took up with a college art student who wore holey old clothes and had a very cool, choppy haircut. She never showed up to have her picture taken for the yearbook, would have happily skipped the graduation ceremony if she had had any say in the matter.

But she was not prepared for college to be as rude as high school. Never mind how she ended up at this particular place—a friend of a friend had a sister who went here and liked it, something like that—but it is in the middle of nowhere, eight hours from New York by car, a tiny school surrounded by cabbage patches, apple orchards, and boarded-up drive-in movie theaters as far as the eye can see. The kids are from places like Buffalo and Utica and Troy, reminisce about their high-school proms, and dress in brand-new Top-Siders and Fair Isle sweaters and turtlenecks with little frogs printed on them. The girls have brought their yearbooks and stuffed animals to college with them, wear too much makeup, send greeting cards to their boyfriends that say "The best thing that ever happened to me . . . is you," and probably think Fiorucci is a kind of pasta. The boys look twelve years old, like REO Speedwagon, deck their dorm walls with college banners, and have never been to a Bowie concert or the midnight show of *Eraserhead*.

All these kids believe that college is a huge deal, a once-in-a-lifetime opportunity to meet new people and be independent and live in the world. Molly has seen so much of the world already—exhibitionists in the park, the Peppermint Lounge, bums cakey with dirt sleeping on the sidewalk, Broadway shows. As if to make it absolutely clear that she is hardly anticipating four years of enriching experiences but will just be passing through, she got ready for college in three hours flat, dismissing the school's helpful advice to pack an iron, laundry bag, hangers, wastepaper basket—items she rarely if ever has any use for—and stuffing all of her clothes into five battered cardboard boxes. That—plus some Elvis Costello tapes, a typewriter, and two pencils—was it.

On the drive to school, her father gives several careful speeches on such subjects as how to open a checking account and the importance of eating three meals a day. Molly talks about being psyched for Thanksgiving vacation, when she will come into the city and see friends, and wonders whether she will actually be expected to meet the girl who wrote her the incredibly dorky

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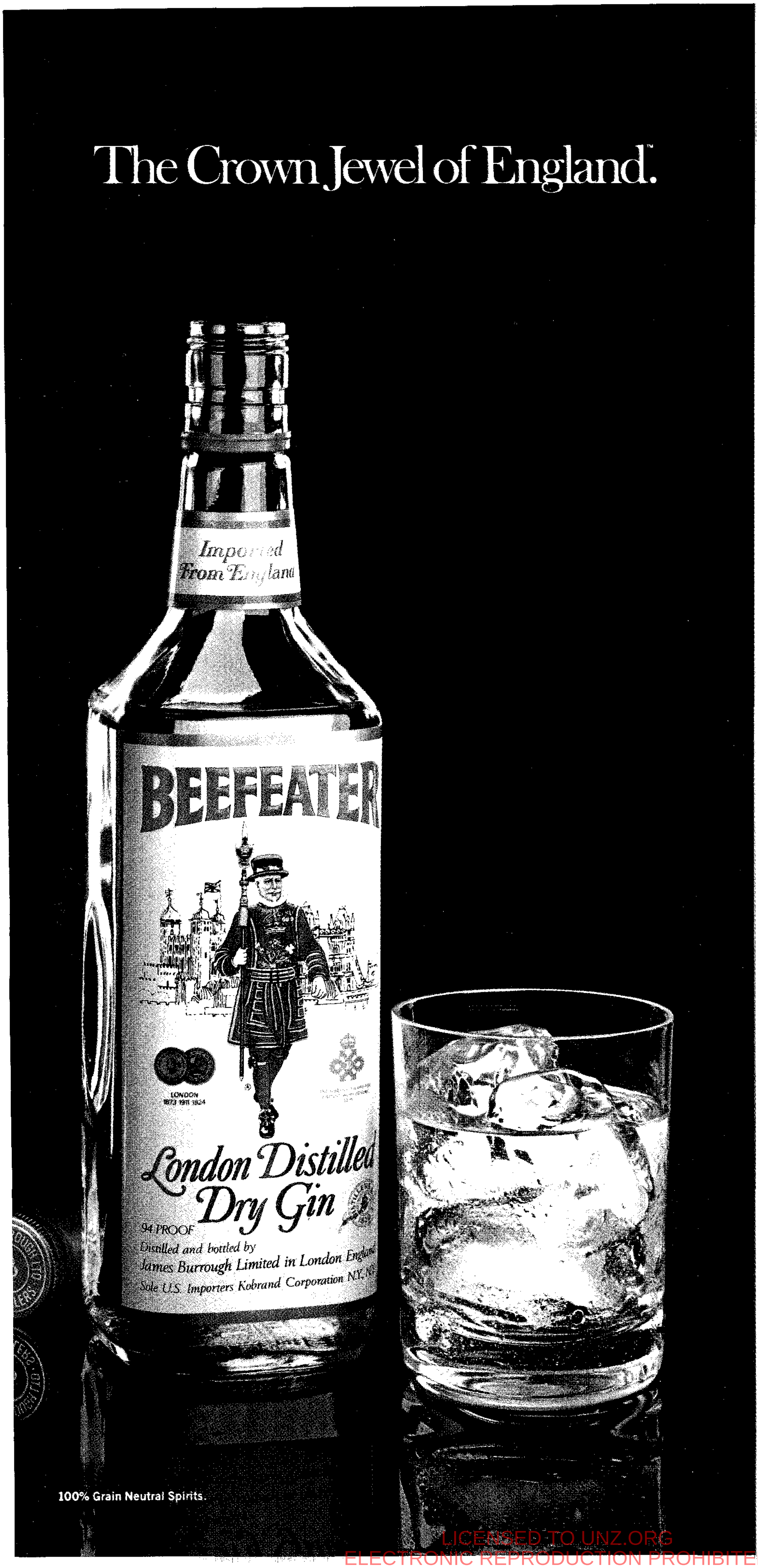
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letter over the summer saying that she was Molly's Big Sister.

As the hours pass and the landscape thins out to a shopping mall here and there, an occasional diner, sagging old barns, Molly's fluttery voice is heard no more. She was sure her father had exaggerated when he said the school was eight hours from the city, but the trip is taking forever, and there are even road signs for Canada. Gloom hangs heavy in the car. Finally, her father turns off the highway and drives down the main street of the college town, the kind of town Molly has seen only in movies like *The Last Picture Show*. She stares at the dreary dress shoppes, Hair Palaces, hardware stores, J. C. Penney—not one campy card shop, not one antique-clothes boutique. Molly is silent and looks stalwart, like a mourner at a funeral who is trying not to crumple. Look at the lake, says her father, pointing to a sparkly expanse of blue to the left of town. Molly says she is really psyched for Thanksgiving vacation and is going to make friends with someone who has a car.

When she gets to her dorm room, she finds that her roommate has come and gone but made her presence known. Her side of the room is already a snug warren of domesticity: checked bedspread with matching bolster pillows to make it look like a couch, plants hanging from ornamental wooden plaques, posters with love poems and sunsets on them, a stack of mellow rock records, and, on the shelves above her desk, a stash of snack food—Ritz crackers, peanut butter, Cup-a-Soups—and lifetime supplies of Q-Tips cotton swabs, multiple vitamins, and tampons. Molly groans and checks out the closet: a dozen belts made of grosgrain ribbon, many sweaters, and, on a *shoe tree,* the hated Top-Siders. Molly cannot believe it. "Oh, God," she says finally, "we have the same down jacket." Twelve minutes later, when Molly is finished unpacking her boxes, her side of the room looks like a jail cell. Molly looks at the empty shelves above her desk. "I should have brought a dictionary," she says, and tries to smile. It is difficult to say good-bye to her, like leaving someone stranded on a desert island.

She doesn't come to the city on weekends, because she has no way of getting here, but she calls home a lot, speaking in a faint, thin voice, like a sick person. Civilization, she says, does not exist here. By this she means that the pizza in town is soggy, that the one movie theater is showing a film she saw on an airplane a year ago, and that no one knows what a bagel is. At school, cider-and-doughnut parties, blow-dryers, and dorm meetings abound. No one drinks anything but 50-cents-a-glass beer; no one knows that the only real drinks are ones with at least three ingredients, one

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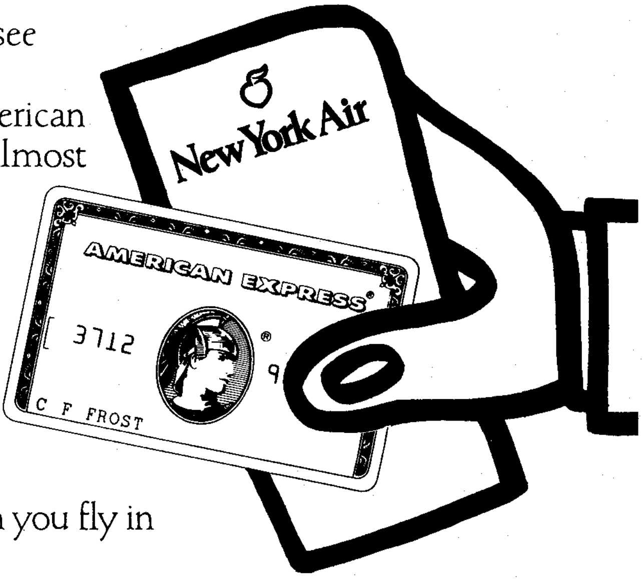

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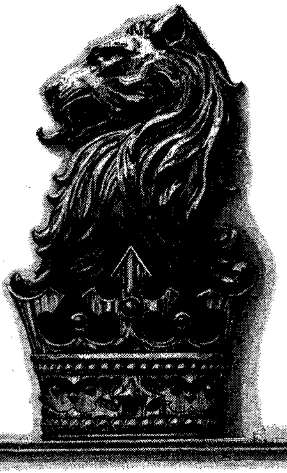

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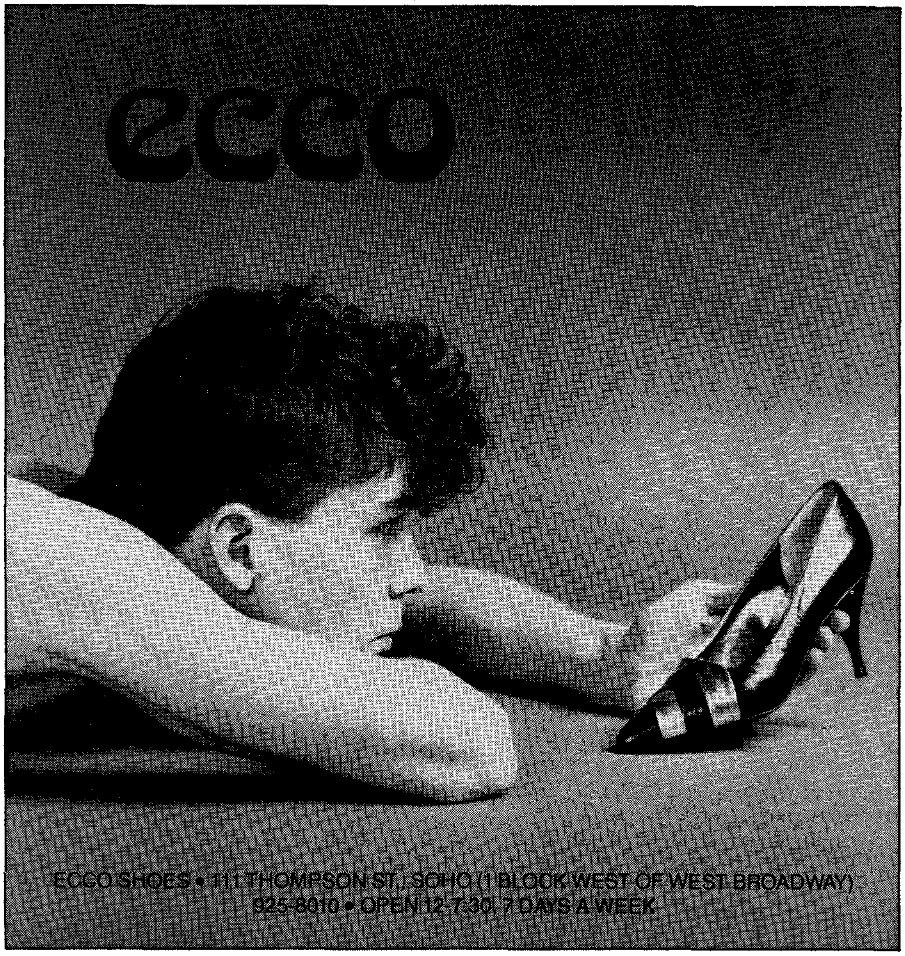

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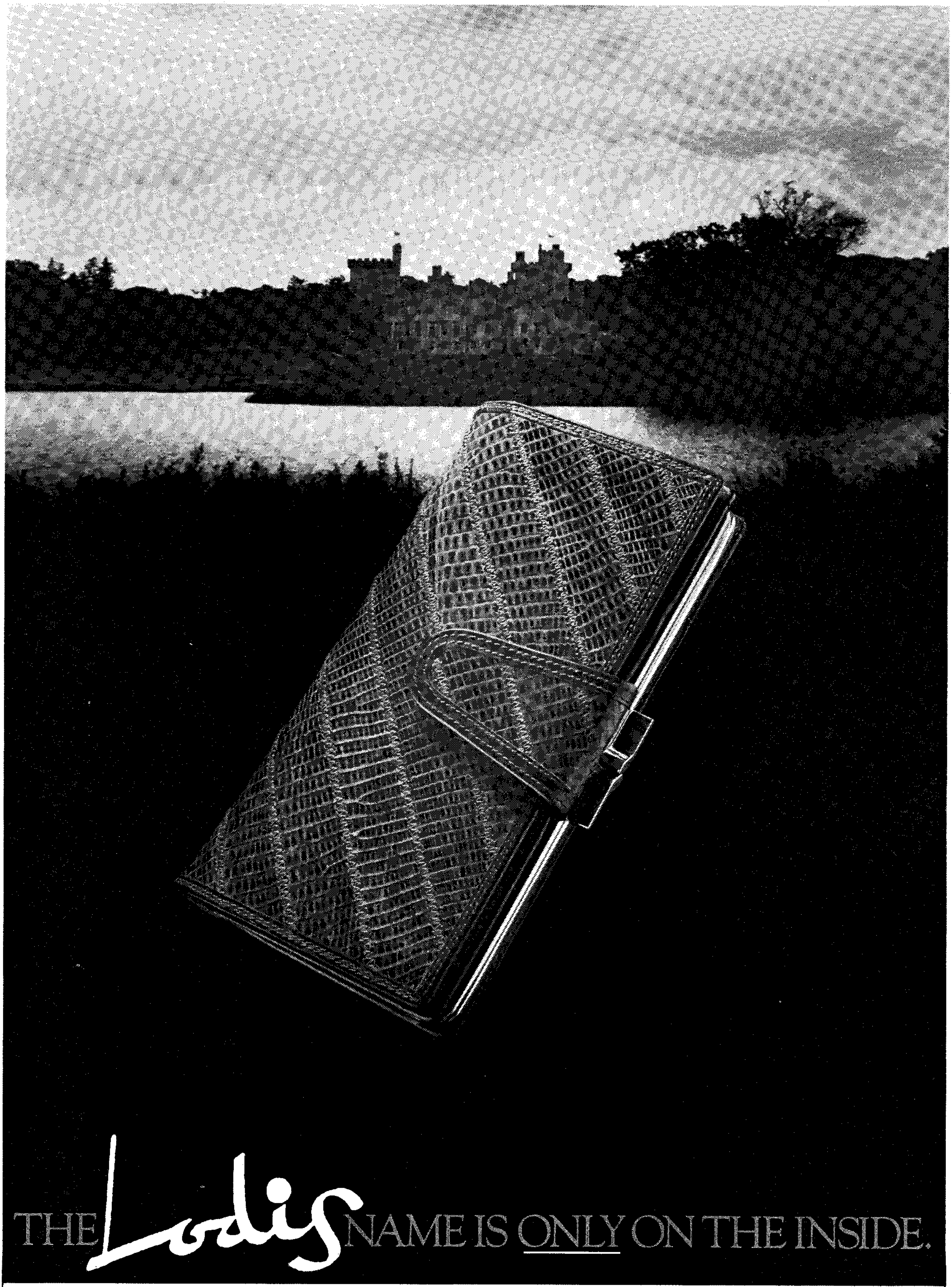
of which must be Kahlúa. *All My Children* is some small comfort, and—her father is delighted, but careful not to let on to her how proud it makes him—she is studying. Molly actually frets about her papers, wrestles with Martin Buber and Virginia Woolf, is bothered by B's. She talks about acing final exams and getting extra credit in Psych by volunteering for an experiment—academic strategizing that has never been heard from her before.

Still, she wants to transfer. To a school near a city. In the meantime, she wants a car. Could she have her father's car, which is just languishing and getting rusty in a city garage? No, she can't, she is told, and her voice gets even wispier.

By Parents' Weekend, when her father visits her, Molly has found one friend to be miserable with, a big, blond, sturdy girl named Anna. Anna, who is from Stockholm, also detests cider and doughnuts and dorm meetings. She has taught Molly to say "hello" and "s---" in Swedish; together they have combed the only thrift shop in town and have bought pillbox hats with veils that they put on to laugh at each other. While the other girls talk giddily of boys, of upcoming dates, Molly and Anna, both badly burned by love over the summer, discuss the futility of love, the fickleness of men, knowing as two 30-year-olds.

They know one boy at school, and the only reason they cultivate him is that he has a car. Not that there is anywhere to go around here except Friendly's, but eventually maybe she and Anna can borrow the car and take off for Boston or New York or even Syracuse. Syracuse will at least have first-run movies and bars that aren't crawling with kids from school. It really sucks that she and Anna don't have their own car—Molly's father's car, for example, Molly tells her father several times during the weekend—but she guesses this boy's car is better than nothing at all. Molly's father pretends to be deaf and asks if she has enough blankets and money.

Molly is sipping a White Russian and bringing up this subject again over dinner with her father and Anna at the only fancy restaurant in the area when a miracle happens. It is too good to be true: Her father announces that something has come up, that he has to fly back to the city tomorrow and—calm down, Molly, he says—leave the car with her for a few weeks, until Thanksgiving. Molly's face is luminous with joy. She and Anna embrace at the table, knocking over a dish of rolls, then leave their shrimp cocktails to bolt to the ladies' room and discuss their blissfully good fortune. As they make their way across the restaurant, which is packed with parents and the kids Molly and Anna have no use for, you can hear their voices, tweeting and trilling at each other. ■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ELECTORAL COLLAGE

SOME RANDOM THOUGHTS ON THE ELECTION and what it means.

The Budget Crunch

CHANGE THE COURSE. DON'T STAY IT. That was the message of last week's election. And even Ronald Reagan, albeit tentatively, has admitted that compromise is now in order. Where and how much are the questions.

To begin with, the tax-rate cuts enacted during the administration's first year will not be repealed. But revenues will have to be raised in some other way, and spending will have to be cut if the giant deficits are to be gotten in hand. Social programs won't be clipped further—the new House of Representatives will guarantee that. But Social Security will likely be reformed, and that will mean less—either for the present beneficiaries or for those yet to retire. At the very least, the age of full eligibility will probably rise from 65 to 68.

The area that will receive by far the closest scrutiny will be the defense budget. Even before the election, politicians of both parties were squawking about the president's massive defense increase. Sooner or later, the battle will center on the origin of the president's proposal—and when it does, Ronald Reagan won't look so good.

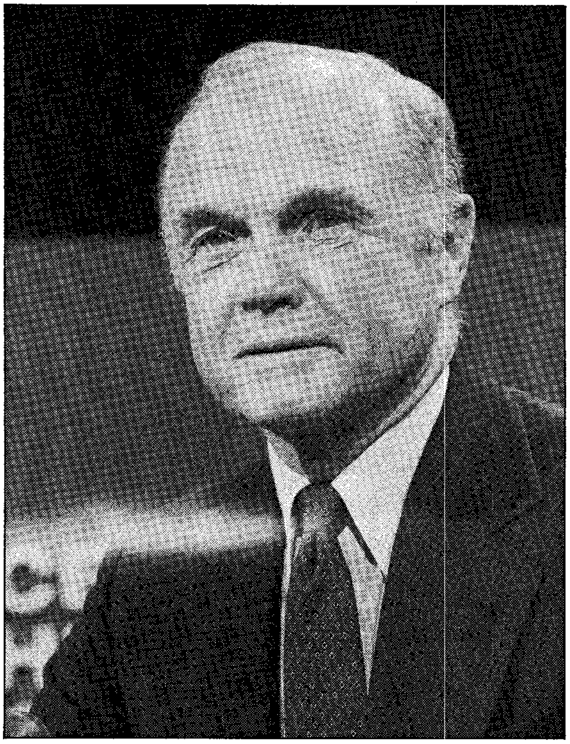
The original increase for defense—as proposed by the Reagan transition team—was 5 percent after inflation. But eventually the hard-liners, led by William Van Cleave, won a 2 percent rise, to 7 percent. The reason: Five days before he left office, Carter himself called for a 5 percent hike. Van Cleave argued that it was imperative to send a signal to the Russians that Reagan favored more defense than his predecessor. But if 5 percent was sufficient when politics wasn't factored into the equation, then 5 percent is enough—period. And that's what the Democrats—and a good many Republicans scared by last week's results—are going to be saying.

A Star

THE MIDTERM ELECTIONS PERMIT POLITICIANS with higher ambitions to strut their stuff. For those interested in the presidency in 1984, the networks provided a convenient forum. Almost every likely presidential contender was interviewed during election-night coverage, and the only one who rose above the humdrum was Ohio's Senator John Glenn. Glenn was articulate and knowledgeable—and since a lesson of '82 is that the old-fashioned liberalism is still unfashionable, a Democratic centrist like Glenn may seem appealing in 1984.

Kudos

Gracious Loser: Millicent Fenwick. Frank Lautenberg, Fenwick's successful opponent, played on older people's fears of Social Security cuts. When Mrs. Fenwick conceded, she apologized to New Jersey's senior citizens for a campaign that frightened them. No one is going to tamper with your Social Security checks, she said reassuringly—which may or may not be true when Congress convenes next year. Fenwick's concession was a class act.



High hopes for '84: *Ohio's Senator John Glenn.*

Runner-up: Lew Lehrman. For a while it looked like Lehrman would spoil things by demanding a recount without any reasonable chance of overturning his loss to Mario Cuomo. When he finally acknowledged defeat, Lehrman couldn't have been more gracious—and he displayed a sense of humor, something he should have done more frequently *before* the votes were counted. Said Lehrman, "I had a secret plan for Election Day. I was going to go on TV at 9 A.M. and say that if people didn't vote for me I was going to run my commercials for another three years."

The Best TV: Dan Rather, apparently under orders to relax, often looked like he was about to fall out of his reclining chair as the returns came in. Nevertheless, CBS's coverage was lively and lucid, and its graphics and analysis were superb—all this despite a White House protest that CBS was pro-Democrat.

Jeff Greenfield's morning-after observations on CBS deserve special praise. And it was Greenfield who provided the year's most interesting statistic: The Republican victories were so narrow, said Greenfield, that a shift of fewer than 45,000 votes in five states would have doomed five G.O.P. senators, thereby giving the Democrats control of the Senate. Even more remarkable, Greenfield developed this insight himself—it wasn't the product of computerthink.

Boos

Sore Winner: For some reason, Mario Cuomo insisted on repeating his campaign theme at a time when he should have been rallying *all* New Yorkers to his side, not just his own supporters. Cuomo declared himself the winner by saying that "people and passion" beat Lew Lehrman's money. Worse, Cuomo turned down a perfectly reasonable opportunity to heal some of the wounds. "This was a particularly divisive race," says Roger Ailes, Lehrman's media strategist. "So at a time on election night when the outcome was genuinely unknown, I called the Cuomo people and said that if Lew lost he wanted to come over to Mario's headquarters and appear with Cuomo on the podium to urge the people to support the new governor. Of course, we said that Mario was welcome to do the same thing if we won. I guess they thought it was some kind of trick, because they refused."

Money

YES, IT'S TRUE—A BILLION DOLLARS WAS spent by candidates during the '82 elections. And the political-action commit-

Photograph: Wide World.

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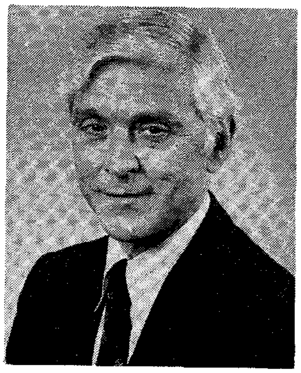

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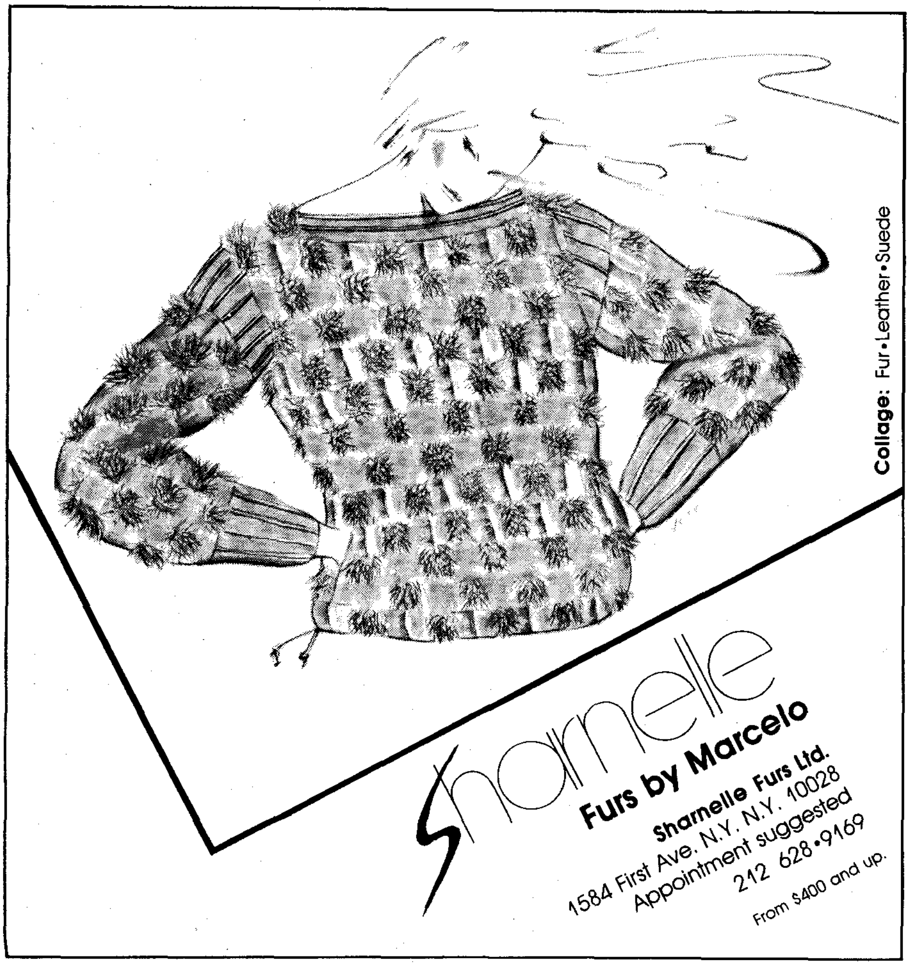

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tees did provide $80 million of that amount—up 300 percent since 1980. But elections are a damned sight more important than soap—which is advertised for even bigger bucks all the time. Still, the system should be changed. The networks should be forced to provide free TV to the candidates—as is done in Israel. The result would be fewer cutesy TV commercials—and equal access for all serious candidates. But don't hold your breath for this reform. It's far more likely that the commentators will be saying of the next election, as they have for years now, "This one was the most expensive in history."

Good Riddance

MAYBE THE MESSAGE IS GETTING through: Negative campaigns don't work—at least not often. This year, for example, Tennessee's Democratic senator Jim Sasser survived the charge that he had in some way sent money to Fidel Castro. In California, Jerry Brown implied that a vote for Pete Wilson was a vote for nuclear war. Brown lost. And a whole flock of candidates tried tagging their opponents with drunk-driving records. The electorate didn't swallow that one either.

As a group, the National Conservative Political Action Committee has raised negative campaigning to high art. In 1980, NCPAC knocked off four liberal senators, including George McGovern, Birch Bayh, and Frank Church. This year, NCPAC budgeted over $5 million against ten senators and got skunked. Only one of the NCPAC targets lost—Howard Cannon, of Nevada, over whom no one should lose any sleep in the first place. And this time around, in a reverse spin, NCPAC even helped one of its liberal bad guys win an election. "They threw a lot of junk at us," says Timothy Russert, Senator Pat Moynihan's campaign manager. "It actually helped us with the liberals in our party who thought Pat was too conservative. We took the NCPAC mailing and sent it out to liberal Democrats. That killed whatever upset there was with Pat's conservative stands, and it raised $200,000 for us in the process."

Unfortunately, there is a flip side to the argument about negative campaigns backfiring. In New York, for example, Cuomo received only 50 percent of the votes of Catholic Italian-Americans. The early form had Cuomo doing much better among his coreligionists. But the Lehrman mailers to Catholic voters, which highlighted Cuomo's liberalism, apparently took a toll. The right-wing groups that champion negative campaigns may conclude that in the future they need to throw more dirt, not less. If so, the only consolation will be a new and more subtle brand of dirt. ■

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IN AND AROUND TOWN

By Ruth Gilbert

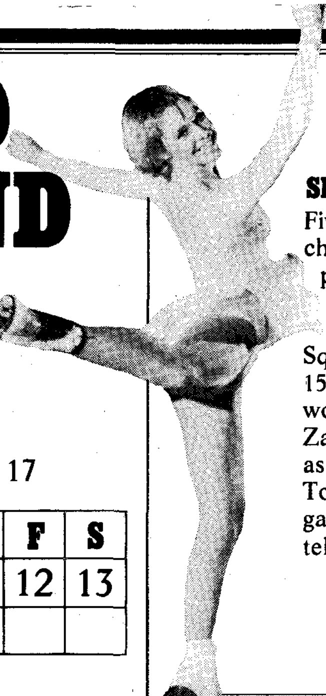
November 8 through 17

S	M	T	W	T	F	S
	8	9	10	11	12	13
14	15	16	17			

The Blue and the Gray, an eight-hour mini-series that takes place during the Civil War, airs the evenings of November 14, 16, and 17 on Channel 2. The Cullberg Ballet Company performs at the Brooklyn Academy of Music from November 9 through 14, and the incomparable Sarah Vaughan sings at Dangerfield's November 9 through 20.

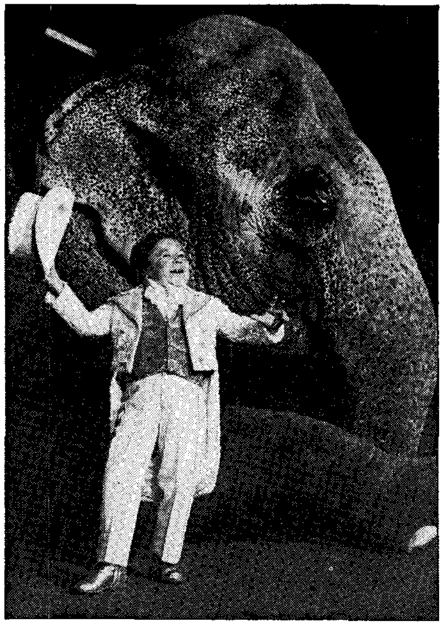
Ciao! India

Indrani (below) and her daughter, Sukanya, are two of India's foremost dancers. They'll be performing three different styles of classical dance at the Asia Society's Lila Acheson Wallace Auditorium on November 13 and 14.



Skate, Little Lady

Five-time national champion Janet Lynn performs in the Superskates IX Olympic Benefit, at Madison Square Garden November 15. And so do reigning world champions Elaine Zayak and Scott Hamilton, as well as the phenomenal Toller Cranston. Surprises galore await you, they tell us.



The Animal Factor

Ringling Bros. and Barnum & Bailey Circus will be at the Byrne Arena, the Meadowlands, New Jersey, November 17 through 28, and if you miss it there you have another chance at the Nassau Coliseum November 30 through December 5. Among all the wonders is 33-inch-tall Michu, who rules this three-ton elephant with an iron will.

Songs Without End

After a six-year absence, Edie Adams (left) is back to play the King Cole Room, at the St. Regis–Sheraton Hotel, November 8 through December 4. Her program is called "Broadway, My Way," and she sings all her favorite songs, among them a Kurt Weill medley.

Miracle Working

Sting, lead singer of the Police, is seen here as a sinister stranger in the English film *Brimstone & Treacle,* opening at the Beekman November 11. He and Joan Plowright offer prayers for her daughter, Suzanna Hamilton.

Photograph, center: Susan Cook/Martha Swope Associates.

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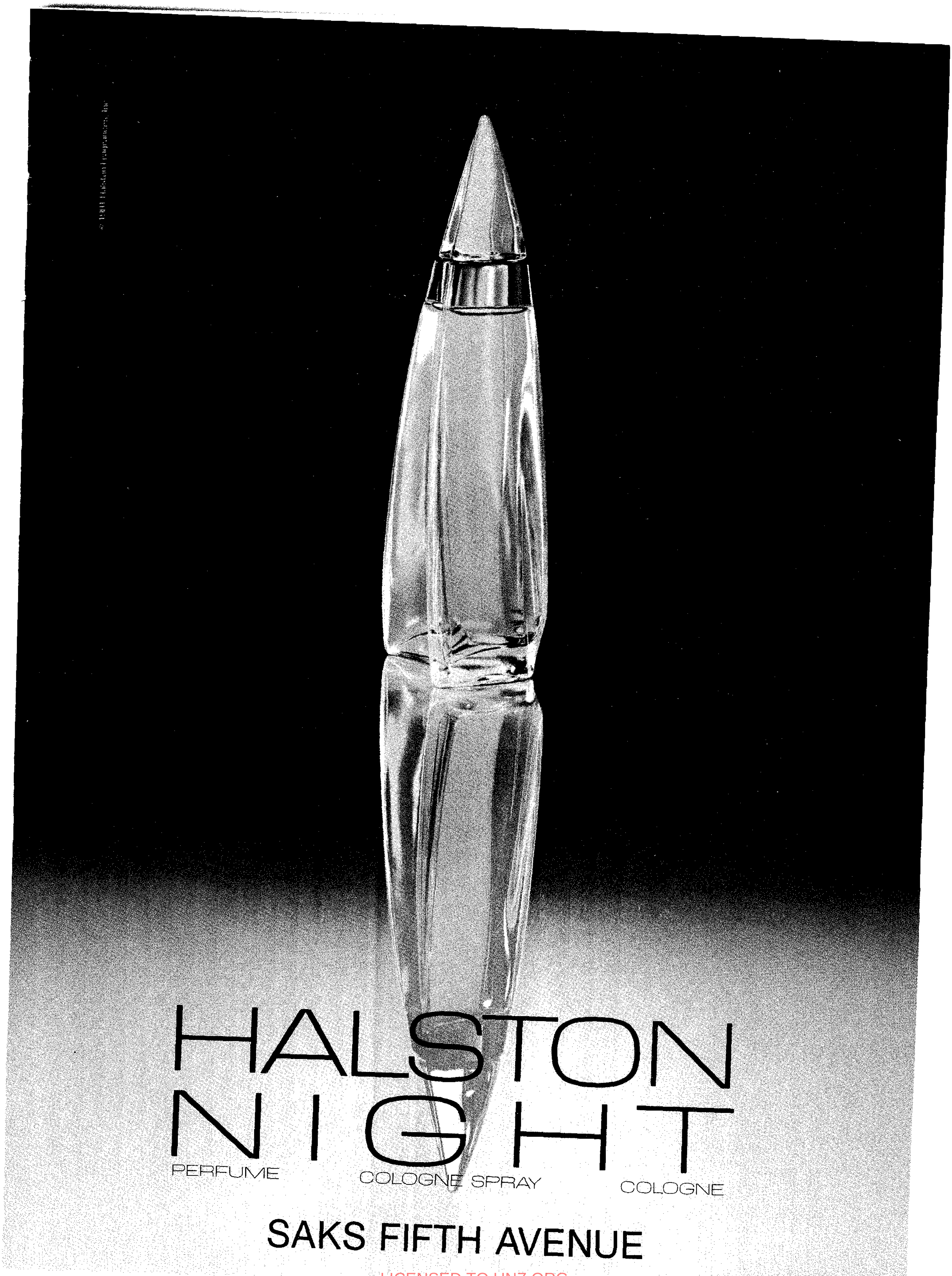
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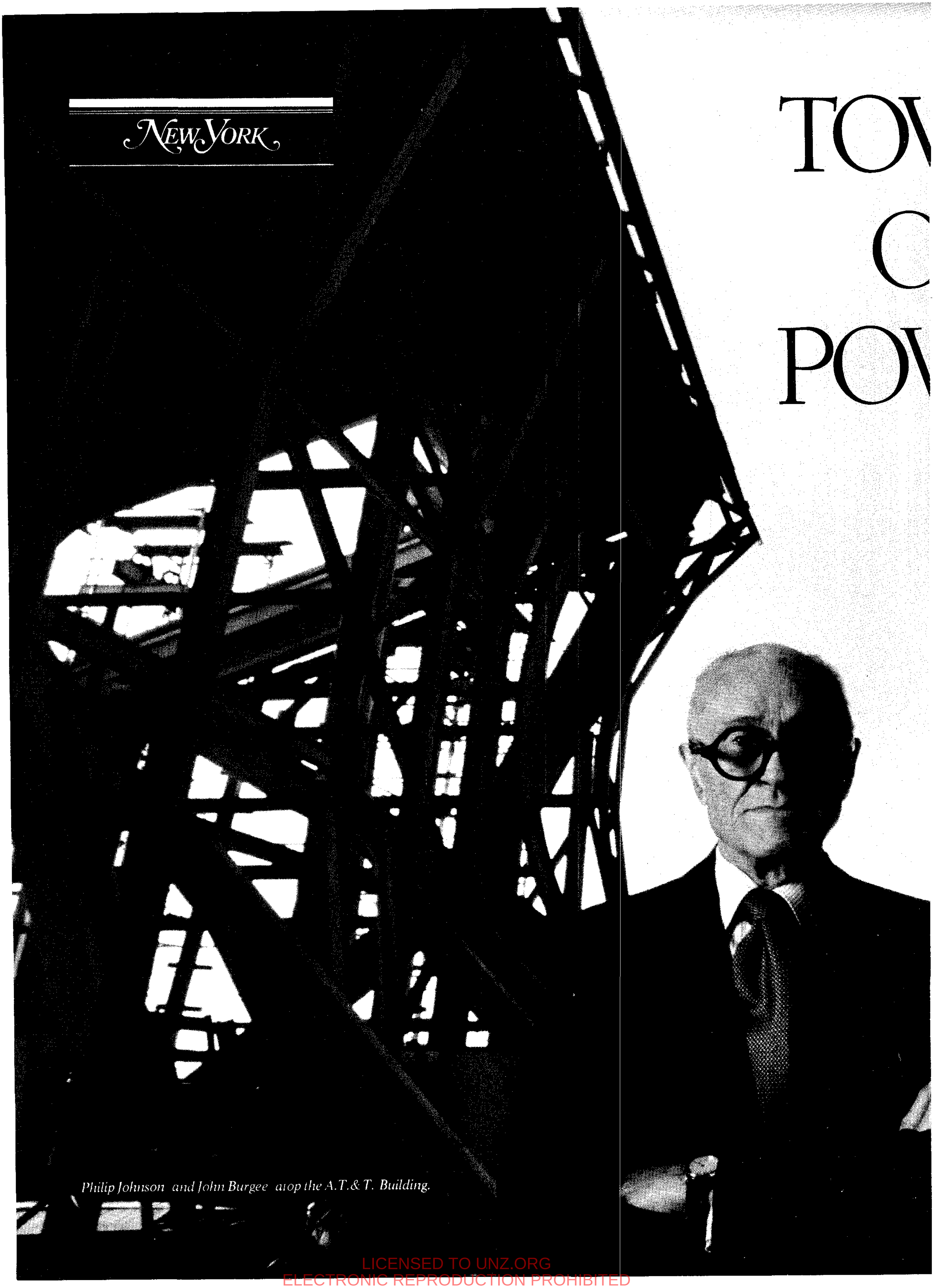

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Philip Johnson and John Burgee atop the A.T.&T. Building.

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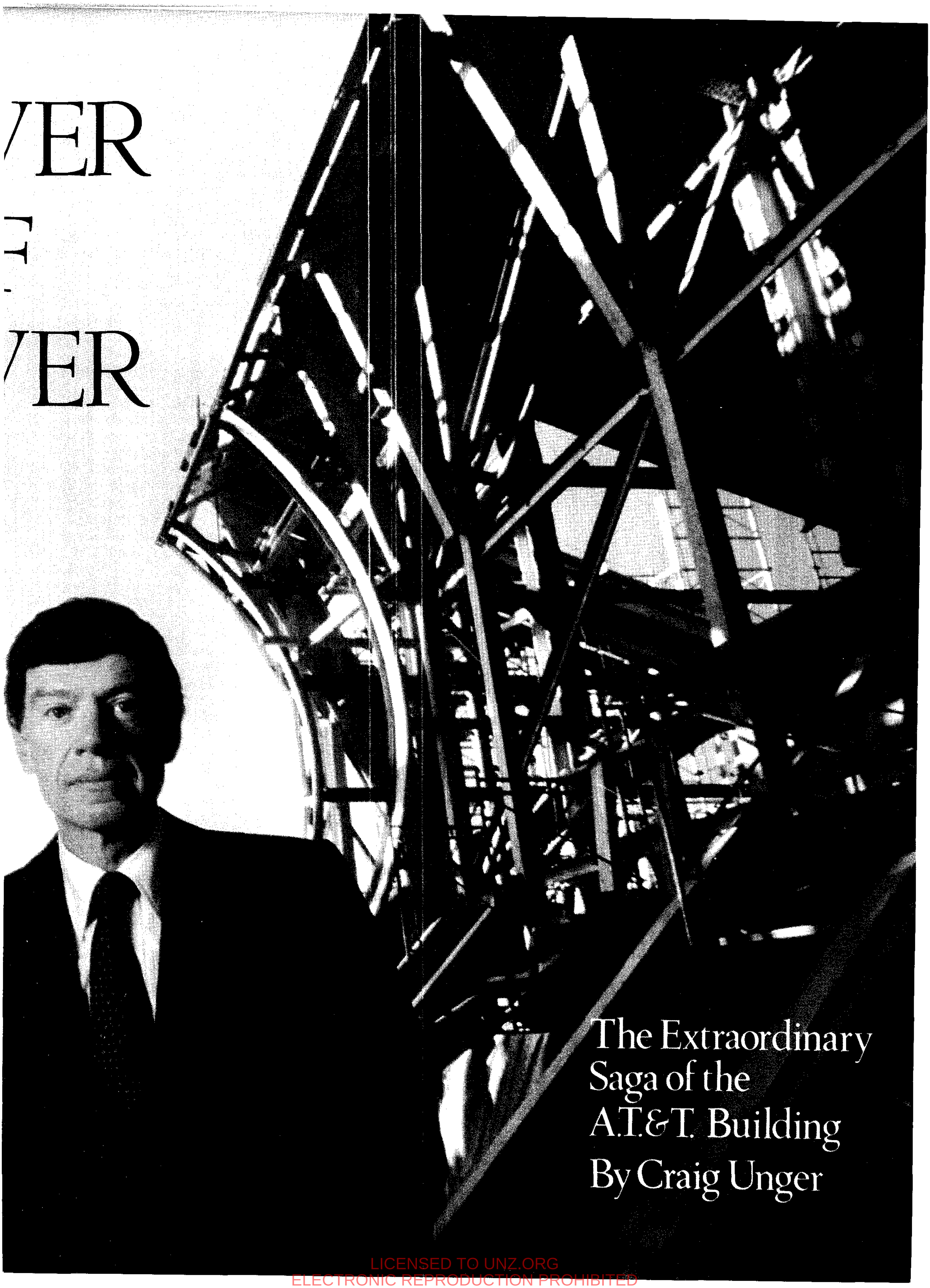


The Extraordinary Saga of the A.T.&T. Building

By Craig Unger

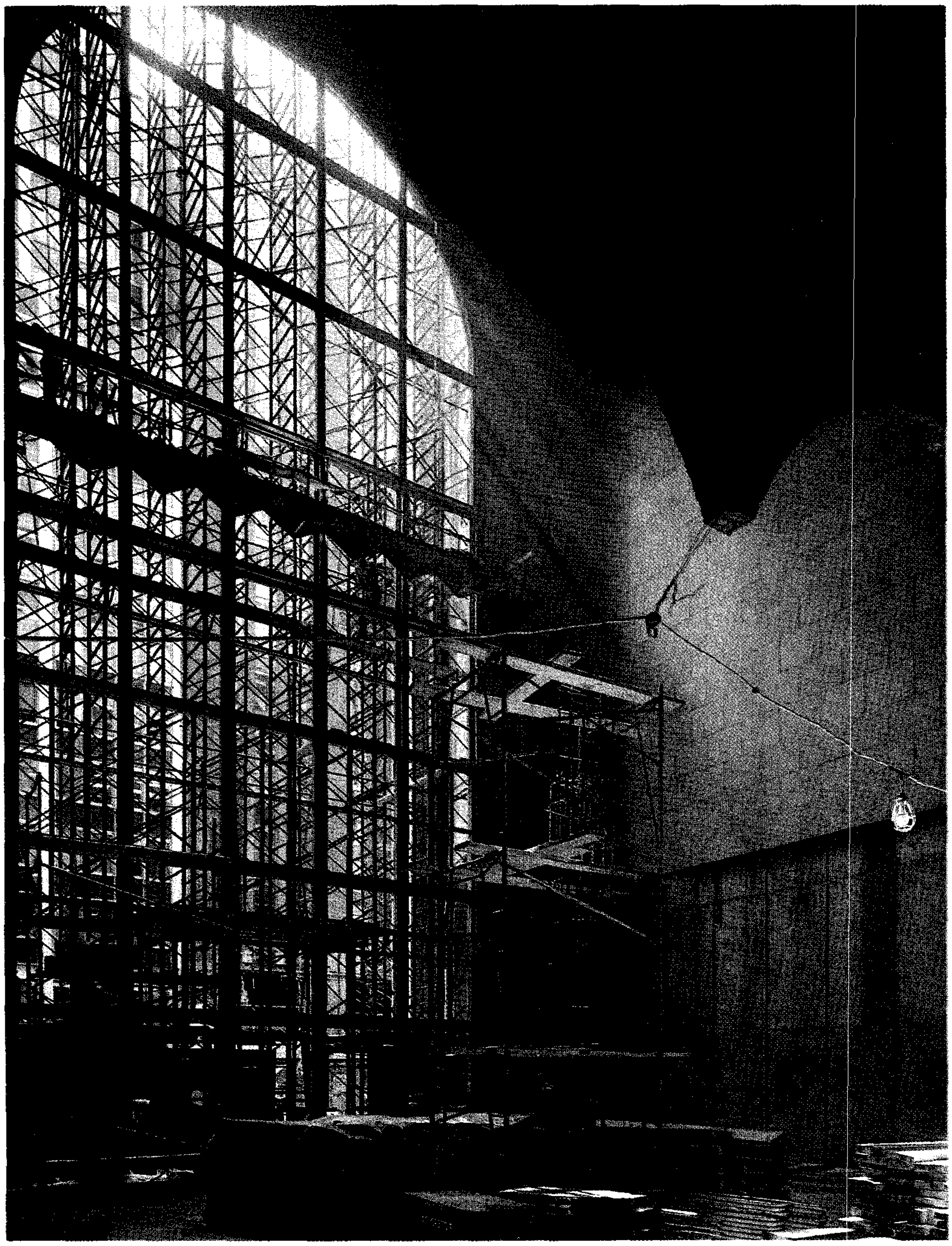
ON THE THIRTY-SEVENTH FLOOR OF THE PAN Am Building, Stanley Stahl looked across the bargaining table at "Mr. Smith." Stahl didn't know the real name of the 40-year-old Midwesterner, or the people he represented. But none of that mattered. A successful real-estate executive for 25 years, Stahl had gone too far this time. He had put $12 million into assembling a 23,000-square-foot lot on Madison Avenue between 55th and 56th Streets. It was a choice site, or so he thought when he started buying up properties in 1970.

But now, four years later, recession gripped the city. Prospects for his building had collapsed. The 50-year-old Stahl didn't relish the idea of sustaining payments indefinitely. And now the bottom had fallen out of the real-estate market. There were no buyers in sight. Except for Mr. Smith. If Smith took the parcel, Stahl might even make a profit.

Stahl didn't like the terms. But as negotiations proceeded, it became clear that the only way out of this mess was for him to take on even more risk. Under the emerging agreement, Stahl would have to front for Smith and arrange acquisition of the remaining properties adjoining his lot.

But Stahl had no choice. The two men shook hands, and Stahl prepared to leave. Meanwhile, Smith took out his business card. His name wasn't a pseudonym after all. "Stanley Smith," it read, "President. 195 Broadway Corporation." On the right side of the card, Stahl noticed the familiar blue bell-shaped logo of A.T.&T.

THE LOBBY IN PROGRESS



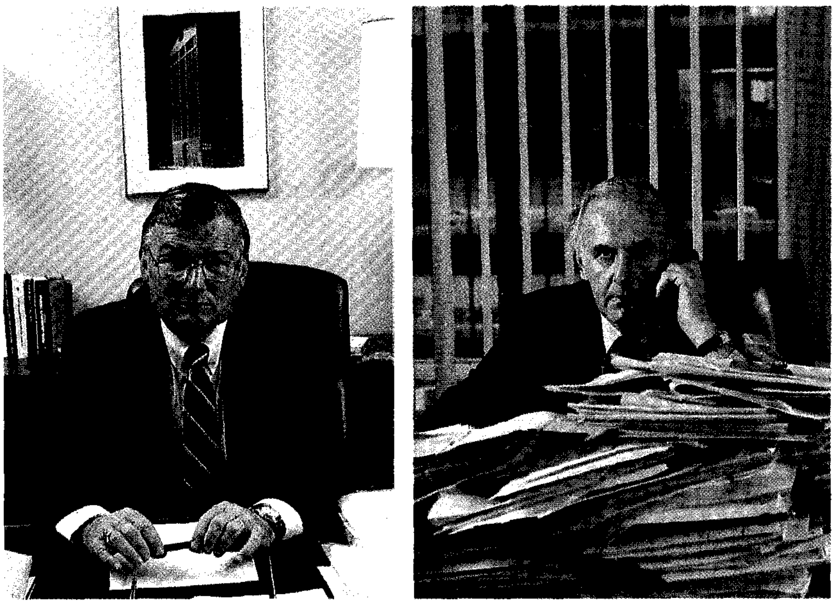
Photograph by Wolfgang Hoyt/ ESTO.

THE MAKING OF any skyscraper is an extraordinary undertaking, involving as it does tortuous journeys through the corridors of real estate, city planning, architecture, construction, and labor. The 195 Broadway Corporation is not a well-known name in those precincts, but it is enormously powerful nonetheless. A wholly owned subsidiary of A.T.&T., it is the building arm of the largest company in the world. As such it is responsible for dozens of A.T.&T. buildings, including its strikingly modern 2.6-million-square-foot operating facility in Basking Ridge, New Jersey. Its newest project was to be even more ambitious than Basking Ridge. In the words of A.T.&T.'s then chairman, John deButts, it was to be "the world's greatest skyscraper for the world's greatest corporation."

Over the next ten years, not just a skyscraper but a monument to corporate America began to take shape. From its inception, the project caused substantial concern in urban-planning circles, the critics charging that the enormous corporate presence on Madison Avenue would destroy the nation's most prestigious retail area. The cost of the building soared from A.T.&T.'s original $110-million estimate to between $150-million and $200 million, making it, per square foot, one of the most expensive office buildings in history. Its lavish use of granite helped spark a revival of once dormant quarries. The working of the granite and various other materials brought back craftsmanship the likes of which hadn't been seen since

A.T.&T. WANTED NOTHING LESS THAN THE WORLD'S GREATEST SKYSCRAPER FOR THE WORLD'S GREATEST CORPORATION.'

the days of the great pre-war skyscrapers. Extravagant design considerations required equally unusual engineering solutions to the building's unique structural problems. The building's design, by architect Philip Johnson, became a media event in itself. And Johnson provided a dazzling demonstration of the politics of architecture, creating a "classical" monument to corporate America that was capable of seducing the stodgiest A.T.&T. board members at the same time that it titillated the trendiest post-modern architects.



A.T.&T. MAN SMITH, ASSEMBLER STAHL

But spectacularly controversial as it is, the building succeeds as a monument to corporate America in the most painfully ironic sense. As the building nears completion, A.T.&T.—perhaps the last entity in this country to be able to attempt such a project—has run headfirst into the realities of the 1980s. Construction continues on a part of the building devoted to a museum of communications technology, but no one knows how it will be used or who will use it. Work has come to a halt on at least four special floors of the main building while officials debate their purpose. There is talk that some of the most specialized facilities of all—for closed-circuit-TV studios and an auditorium—will have to be dismantled. The A.T.&T. headquarters is arguably the most lavish custom-design job since Rockefeller Center. But already offerings for those specially designed spaces are quietly circulating in real-estate offices throughout the city.

The main reason for these problems is that the company that originally commissioned the building for all practical purposes no longer exists. Earlier this year, in the biggest antitrust suit in history, A.T.&T. reached an agreement with the Justice Department under which the corporate giant will be stripped of its 22 operating companies—New York Telephone, New England Telephone, and the like. The new A.T.&T. will be a far smaller and sleeker company made up of elements of the old Ma Bell plus new operations that will provide some advanced equipment, as well as specialized computer and assorted other services. It will be a very different company, one with very different needs. A.T.&T. officials confess that, as a result of the divestiture, much of the space the building provides will no longer be needed. In addition, A.T.&T.'s new chairman, Charles Brown, is privately unenthusiastic about the project. It is whispered in real-estate circles that this, "the world's greatest skyscraper," is, even before completion, up for sale.

UNDER THE AGREEMENT, STAHL WOULD FRONT FOR SMITH AND ARRANGE ACQUISITION OF THE REMAINING LAND.

OF COURSE, SUCH THOUGHTS WERE UNTHINKABLE when the building was conceived, ten years ago. Back then, the Justice Department had not yet filed its antitrust suit against A.T.&T. The total number of employees in the corporation was approaching the magic 1-million mark. The corporate headquarters at 195 Broadway was filled to capacity. The company faced continued growth, and its officers were concerned about the high operating costs of its 70-year-old building.

Equally important, A.T.&T. chairman John deButts wanted a fitting monument for the biggest company in the world. DeButts had risen from a traffic-department trainee to the highest spot in the company. Today, deButts has retired to the life of a gentleman farmer on his ranch, in Virginia, but in the seventies he actively sought a position as a high-visibility corporate leader, serving on the boards of Citicorp, U.S. Steel, Dart & Kraft, and General Motors in addition to A.T.&T. He was unlike other A.T.&T. chief executives in just one respect: his concern for his and the company's public image. Upon assuming the chairmanship of A.T.&T., in 1972, deButts discovered, to his dismay, that only 2 percent of the American public recognized his name. He set out to change that. By late 1972, A.T.&T.'s Executive Policy Committee had decided the company needed a new headquarters, and John deButts had no intention of putting up just another skyscraper.

The first task in putting up a skyscraper is assembling the site. But midtown Manhattan is already so densely developed that few locations remain that are suitable for a major corporate headquarters. Obtaining the necessary space can mean buying up a dozen or more buildings that occupy parts of the intended site. Buying small parcels on the same block is always risky, and it is not unheard of for site assemblages to fall apart when word leaks out that a major corporation is interested in a particular location. The Reidys' Restaurant, on 54th Street between Madison and Fifth Avenues, is a classic example of the tiny operation that held out, thereby forcing the Tishman Speyer real-estate people to build their 43-story Continental Illinois Center around and over it.

Making the process even more difficult in this case were A.T.&T.'s own stipulations. The company preferred a site on the East Side of Manhattan within walking distance of Grand Central Terminal. Yet it ruled out a Park Avenue address as too ostentatious. Such a display of corporate wealth would not play well in the heartland and might well arouse the ire of A.T.&T.'s 3 million stockholders.

With the help of the real-estate consulting firm of James D. Landauer Associates, the company zeroed in on several locations. One was a site at 57th and Madison that had already been acquired by I.B.M. to erect its corporate headquarters. Rumor had it that the computer giant was considering not using the site after all. But when A.T.&T. expressed interest, I.B.M. reaffirmed its intention to build there. A.T.&T. had to settle for the next-best thing. It focused its attentions one block farther down Madison.

Prestigious as Madison Avenue is today, in the early seventies designer chic was still years off. Madison Avenue led the

Wheeler Pictures.

Photographed by Michael Melford

way, of course. On 55th and 56th Streets were such trendy boutiques as Adolfo and Scaasi men's clothiers, the Kennedy Galleries, and the L'Aiglon French restaurant. But there was also a friendly neighborhood atmosphere that has since fallen prey to the aggressively stylish stores that now line the avenue. Alice Maynard's knitting shop was on Madison, as were a delicatessen, an Italian dance teacher, a shoemaker, and a shirtmaker. Even S. J. Glaser, an exclusive furrier, was in fact a family business that had prospered in the neighborhood for years and was run by the founder's grandson, Allan Glaser. In all, fifteen buildings lined the north, east, and south blockfronts of the lot to the east of the Corning Glass Building. With none more than seven stories high, the neighborhood had an unusually human scale for midtown Manhattan.

But by the early seventies, things began to change. Properties were being bought up. Allan Glaser was offered an astounding $850,000 for the building housing his shop. And then New York's fiscal crisis hit. Stanley Stahl's $12-million bet on his Madison site had been lost.

STAHL WAS NOT A GAMBLER BY NATURE. A FRIENDLY, ursine man who speaks slowly and deliberately, Stahl had made his fortune in real estate by developing the 50-story office building at 277 Park Avenue following the 1958 recession. At the time, the experts told him that it was madness for a neophyte to plunge into real estate during a bear market. Stahl had proved them wrong. But this time he knew he would be lucky to survive.

Indeed, for Stahl, A.T.&T.'s offer was an all-or-nothing proposition. "As it was, I was throwing money down the sewer," he recalls. "I'd been trying to keep up payments on a $7-million mortgage for three or four years, and it didn't look like there was any end to it." Stahl rented out some of the empty storefronts and jacked up the rents on others. Yet, even that didn't cover the mortgage. And by fronting for A.T.&T., he ran an even greater risk. If just one of the remaining five properties were to hold out, he would be stuck with the whole lot and would have to carry an even larger mortgage than before. It was far more complicated than simply buying five houses. There were more than 50 mortgages to contend with. There were owners, part-owners, and sub-owners, some at the far ends of the world. Properties were in the names of individuals, trusts, institutions. If a single principal were to die, leaving an estate in probate, Stahl would probably be unable to finish his site assemblage before the deadline ran out. He had just six months.

Every move Stahl made had to be approved by A.T.&T. or its representatives at Landauer Associates. Stahl was given a strict budget. If he overran it, he would have to make up the difference. If he underspent, he would make some money. His first step was to set up five "dummy" corporations. Secrecy was so crucial that Stahl felt it was worth putting in another screening stage just for good measure. Relatives, family, friends—Stahl would tell none of them who his real sponsor was. Only his lawyer would know.

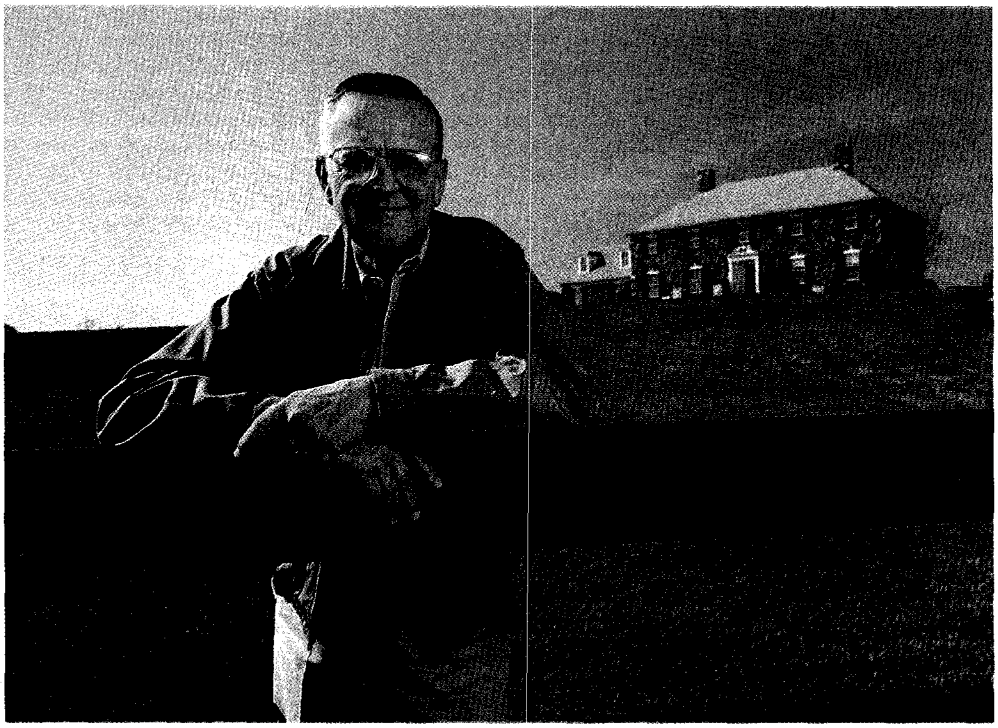
"Once I started to try to buy people out, the fact that it was such a lousy market finally started to work to my advantage," Stahl recalls. "Residential tenants were either given money or superior living accommodations." Stahl was able to find one couple a beautiful apartment on Madison in the Sixties. Others were offered bonuses of $20,000 to move. One five-story building on a small lot went for about half a million dollars, a reasonable price even in such a disastrous market.

The only problem was 26 East 56th Street, the second building from the corner on Madison housing Allan Glaser's fur store. It too was a five-story building on a tiny lot, measuring 24 by 76 feet. Stahl's broker started out by offering Glaser $550,000. Glaser, a meticulously dressed 60-year-old businessman, smiled benignly at the offer. The broker returned offering a higher figure. Glaser still didn't take the offer seriously. He certainly wasn't going to consider anything less than the $850,000 he had been offered back when Stahl was trying to develop his own site.

The broker returned half a dozen times. Of all the owners, Glaser clearly was going to be the most difficult. He had no reason to move. Despite the economy, his fur business was quite lucrative, and its location was crucial to its success. A large part of his business depended on repeat customers who had developed a loyalty to the store during its 22 years in the neighborhood.

Moreover, Glaser himself was no fool when it came to site assemblages. He had read enough about them to know that if any developer were interested in the site, he would be more than willing to pay a premium price. Glaser had another card to play. The building's lease was in his late father's name. He could argue that while his stepmother would benefit from a generous offer, there wasn't much in it for him. Stahl didn't

RETIRED CHAIRMAN DEBUTTS



HE ENVISIONED A BUILDING WITH DIGNITY, SOMETHING WITH SOLIDITY—BUT NOT A STANDARD HIGH-RISE GLASS BOX.

know that Glaser was executor of his father's estate and heir to two-thirds of it, and Glaser saw no reason to tell him.

Meanwhile, all the other residents on the block had been coming in on schedule. None had held out for exorbitant sums; in fact, Stahl appeared to be bringing in the whole deal well under the budget agreed upon with A.T.&T. But Glaser wouldn't budge, and Stahl was running out of time. He arranged a meeting in his Park Avenue office early in October of 1974 and told Glaser to bring his lawyer. Stahl was determined to settle the matter. Meanwhile, the furrier marshaled his arguments and, after discussing the situation with his lawyer, came up with a price far above anything that had been discussed: $1,350,000.

Stanley Stahl's forty-seventh-floor office is a measure of his eccentricity. There are two imposing, spacious executive suites that are mirror images of each other. They are identically furnished down to the wall-to-wall speckled shag carpets on the floor. In one office, where Stahl works, the desk is piled high with papers. The other, used only for meetings, is neat as a pin. ("I'm ashamed of how messy my work is," Stahl explains sheepishly.)

At about 2 P.M., Glaser and his lawyer arrived. The principals shook hands, Stahl addressing Glaser as "Allan." Glaser started to state his case, but Stahl interrupted, politely.

"I'm well aware of all that," he said, "but I don't want to waste your time or mine. I want you to name a price. If it's reasonable, we'll make a deal. If it's not reasonable, we'll build around you." It was time for Stahl to bluff. He took out a map of the area to show exactly how that could be done. Glaser, he assumed, was still unaware that A.T.&T. was involved. He couldn't possibly know that building around his store was not possible under the terms of Stahl's agreement with A.T.&T. If the bluff failed, Stahl might not be wiped out, but he would, in his own words, be "very leaned out." Yet he proceeded with confidence. "I want you to understand," he said, "that once I file my plans for this building, it becomes impossible for me to change them. So give me one number, the lowest price for which you will sell the building. If we make an agreement, fine. Otherwise, we'll be the best of friends and you can continue to do business at your present location as I build around you."

There would be no negotiating. Glaser had not been prepared for that. Successful as his fur business had been, this was the single biggest financial opportunity of his life. It would make him a millionaire. "The lowest price for which you will sell." Stahl had said those words with firmness and sincerity. Why blow the whole thing by being too greedy, Glaser thought. He paused for ten, perhaps fifteen seconds.

"My price is $1,250,000." Glaser's attorney looked at him, surprised at the lower figure.

"That's the lowest price for which you will sell it?," Stahl asked.

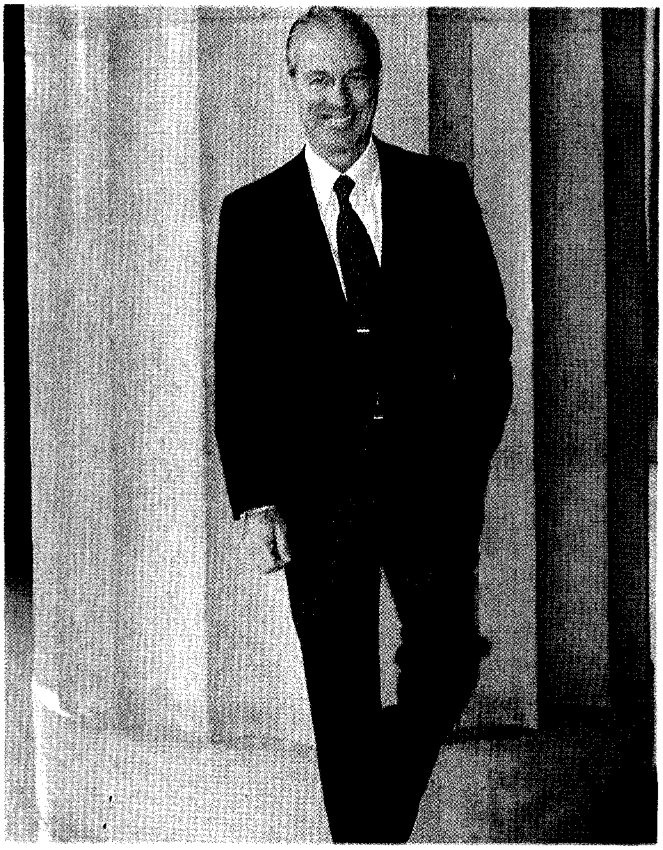
"Yes."

Stahl excused himself from the room. Five minutes passed, but to Glaser it seemed like much, much more.

"I may be making a mistake," Stahl said when he returned, "but we have a deal." The two men shook hands again. As the lawyers started drawing up papers, Stahl sidled up to Glaser like a poker player who has just folded and wants to see the winner's hand. "I'm not trying to back out of this," said Stahl, "but tell me, would you have settled for less?" The answer was "No." Inwardly, Stahl breathed a sigh of relief. He does not recall exactly how much was left in the budget A.T.&T. had earmarked for the buy-out, but it was somewhere between $3-million and $4 million. "I would have spent every penny of it," he says. "I had to. Otherwise I'd been dead."

In their own ways, both Stahl and Glaser may have emerged victorious from their confrontation. But the real winner was A.T.&T. The land for which it paid about $18-million is today worth well over $70 million. The $18 million is equivalent to little more than one ten-thousandth of its assets. Even in conventional real-estate terms, it had accomplished a coup of considerable magnitude: It had assembled a site for its corporate headquarters without paying a premium.

CURRENT CHAIRMAN BROWN



Photograph courtesy of A.T.&T.

DESPITE A SHOW OF UNITY, THE NEW LEADERSHIP WAS KNOWN TO BE UNENTHUSIASTIC.

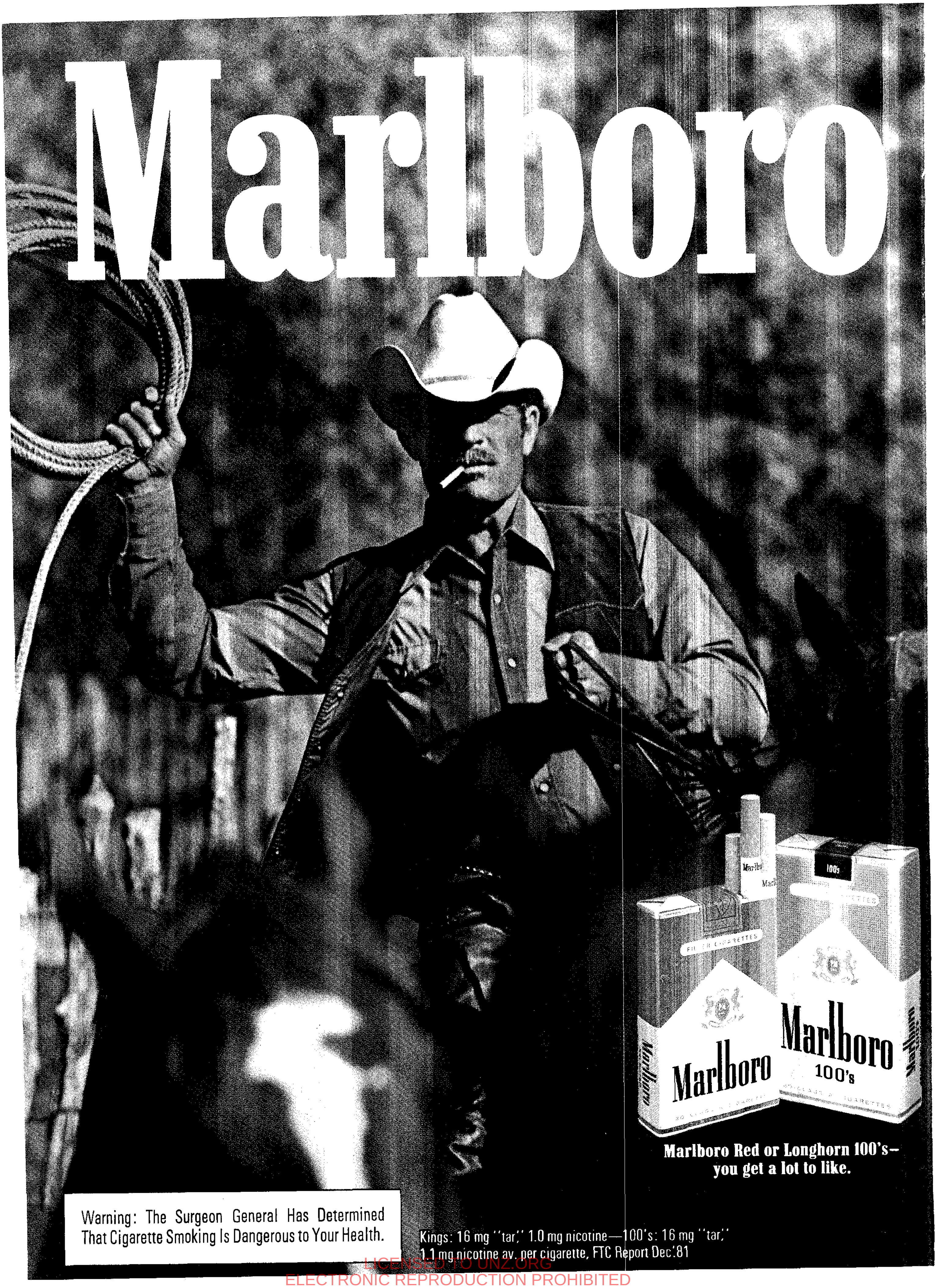
Meanwhile, in Washington, five weeks after Stahl and Glaser reached their agreement, an apparently unrelated event took place. The Justice Department filed suit against A.T.&T. charging that it had abused its monopoly over the telephone industry by keeping competitors from the markets for equipment and long-distance telephone service.

IN LATE 1975, THE 195 BROADWAY CORPORATION SENT out applications to 25 of the top architectural firms in the country, including that of Philip Johnson and John Burgee. The mailings included four pages of questions about how each firm might approach various architectural problems. The forms were very much like college applications. Each question was scored from one to five so that A.T.&T. might establish a short list of firms to design its new building.

Within days, completed questionnaires came back from 13 of the 25 firms. Johnson/Burgee's was not among them. It lay discarded in their offices in the Seagram Building, on Park Avenue. A.T.&T. waited two weeks. Finally, it called.

"It got here," said Johnson, "but we threw it away. We don't like questionnaires."

Johnson relishes the tale. Yet, it may not be entirely true: There are various minor discrepancies in the story, depending on the source. Nevertheless, A.T.&T. was evidently impressed with the architect's nonchalance. At the final presentation before the A.T.&T. Executive Policy Committee, Johnson, still competing with two other firms, didn't make an elaborate


Marlboro
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Marlboro
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multimedia presentation, nor did he bring any drawings of the proposed building. Instead, he brought photographs of his past buildings, his affably businesslike younger partner, John Burgee, and his own considerable charm. A.T.&T. officials say that "there was no close second" in the selection process. "Philip Johnson is a genius," says former chairman deButts.

Johnson was a natural choice for A.T.&T. An independently wealthy historian before he became an architect, he founded, in 1930—with his own money—the Department of Architecture at the Museum of Modern Art. Two years later, he wrote, with Henry-Russell Hitchcock, *The International Style,* the book that first called attention to the modernists' break with neoclassicism in the early work of such architects as Le Corbusier, Mies van der Rohe, and Walter Gropius. In 1934, Johnson began a four-year infatuation with extreme right-wing politics in the form of such figures as Father Coughlin and Huey Long; in *Berlin Diary,* William Shirer describes Johnson as an American fascist he suspects of spying for the Nazis.

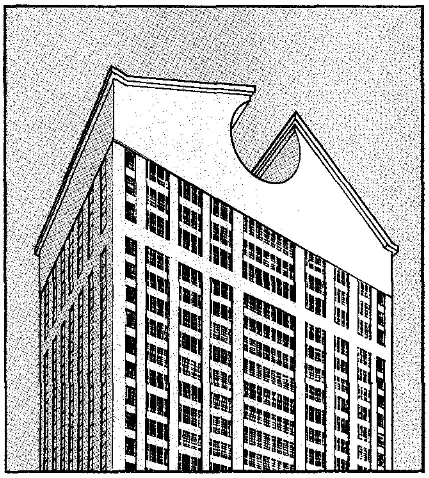
It was not until 1940, at the age of 34, that Johnson went to Harvard's Graduate School of Design, where he studied under Gropius. He was, however, more attracted to the work of Mies van der Rohe. In 1949, under Mies's influence, he built what many still consider his finest work—the famous Glass House—for himself in New Canaan, Connecticut. In 1954, he worked with Mies, who is still referred to in Johnson's office as "the greatest architect of our time." Johnson collaborated with Mies on the design of the Seagram Building, the bronze-glass-and-steel masterpiece that became the embodiment of modernism, helping with the politics, the interiors, and the Four Seasons restaurant, on its ground floor. Through the sixties, Johnson designed museums, university buildings, and theaters. In 1967, he started with John Burgee, 27 years Johnson's junior, a prodigiously efficient architectural firm of his own. With the sculptural forms of the I.D.S. Center, in Minneapolis, and Pennzoil Place, in Houston, the firm began moving gradually away from the "glass box" skyscraper championed by Mies. In 1978, Johnson was awarded the prestigious Gold Medal of the American Institute of Architects.

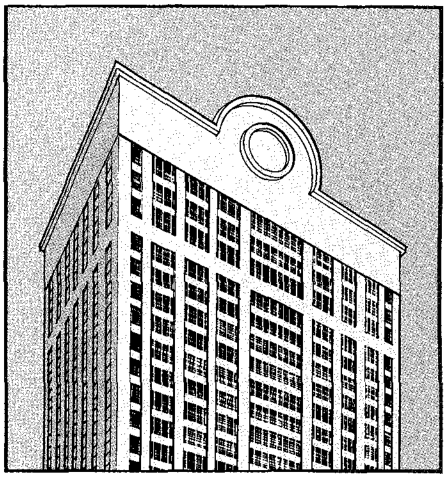
Johnson has cultivated his clout as successfully as he has his art. In a field where professional jealousy is the rule, Johnson is a consummate power broker, having recommended for commissions a host of younger, lesser-known architects—including Robert Venturi, Robert A. M. Stern, Frank Gehry, and Michael Graves—who have become leaders of the so-called post-modernist movement. Among them, he is renowned for his generosity. But critics, charging that Johnson is beyond reproach precisely because so many other architects are in his debt, have dubbed him the "Godfather" of the profession.

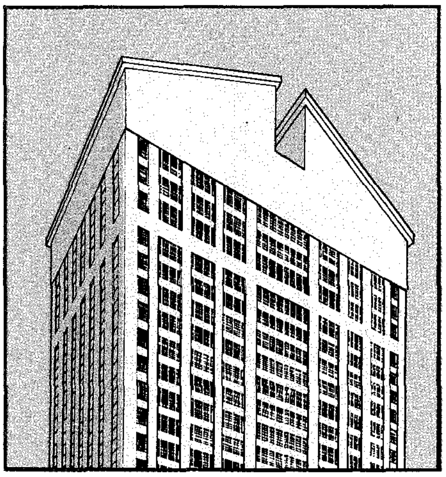
None of the sniping seems to bother him. A trim and vigorous 76, Johnson moves with a birdlike precision, dispensing wit and decisions with a patrician's self-assurance. He is the *éminence grise* of American architecture playing the *enfant terrible,* and he delights in the dual image. On-site and in corporate boardrooms, clients who barely know him are charmed by the easy informality of "Philip," as they call him. An accomplished showman, he is disarmingly candid, often provocative, but always urbane. And when it comes to the politics of architecture, Johnson has no equal. "Bernini persuaded the pope to be his patron, and Johnson did the same with A.T.&T.," says Michael Graves. "On that level, Johnson is in a class by himself." Cesar Pelli, dean of the Yale School of Architecture, observed recently that Johnson "has the credibility to convince a corporate board of directors to spend huge sums for this one-of-a-kind work and the power within the architectural profession to defy, and, to some extent, change critical opinion. It's formidable. And he knows it, too."

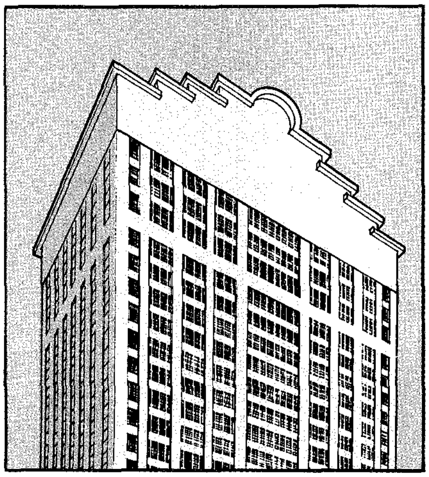
BACK TO THE DRAWING BOARD

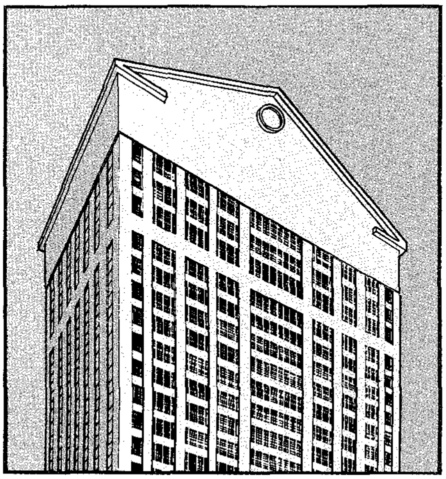
For weeks, the architects toyed with ways of ornamenting the pediment. Johnson says the final version will permit steam from the heating-and-cooling system to issue from it like smoke.











Renderings by Bill Wilkinson.

Living well is the best revenge.

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IT IS NOT DIFFICULT TO FATHOM JOHNSON'S INTEREST IN the A.T.&T. project. The giant corporation has resources that no other entity could possibly match. Not even the government is doing much in the way of monuments these days. Among all the buildings Johnson had designed, this would be the last word in architectural independence. All materials would be first-class. Aesthetic considerations would be paramount; for once, the bottom line would be a secondary issue. Liberties in design could be taken that for a private developer would be far too costly. Granite, one of the finest and most expensive of all building materials, could be used in far greater profusion than at any time since the pre-war era. Johnson has said that he would work "for the Devil himself," but architecture critic Charles Jencks, writing years before the A.T.&T. Building was commissioned, claimed that his "ultimate ambition is to be L'Architecte du Roi, even if the King turns out to be a latter-day version of Horatio Alger."

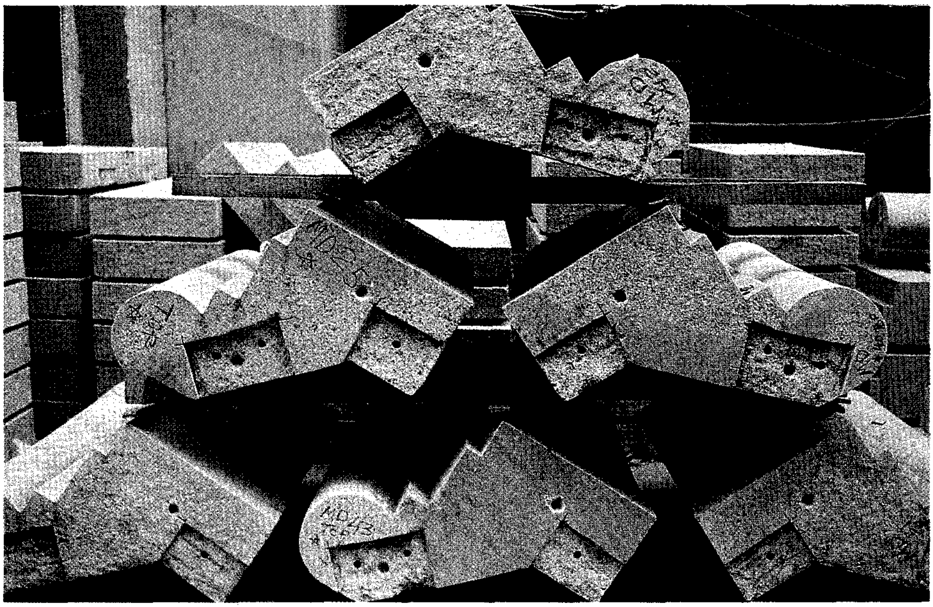
Horatio Alger is, in fact, a name that crops up frequently in the Ma Bell mythology. It would be an odd couple, to be sure: Johnson, the fast-moving sophisticate, whose taste has been called "the most ruthlessly aristocratic, highly studied" of anyone practicing architecture today, and A.T.&T., a corporate behemoth concerned with its stodgy, yeomanlike midwestern image. That would not pose an insurmountable problem, for Johnson is facile enough to design for a wide range of sensibilities. His recently completed Crystal Cathedral, for television evangelist Robert H. Shuller, comes to mind.

But working with this lumbering giant and its committees would tax Johnson's patience to the limit. It is not surprising that one of his favorite clients is Gerald Hines, the hard-nosed Houston developer, whose quick, decisive style Johnson so admires. A.T.&T. would be at the other end of the spectrum. Yet, for all the potential problems, both A.T.&T. and Johnson had, by the summer of 1977, decided that they could work together. This was clearly an opportunity to design a building that would be seen as a key work for the new generation of architects, one that would mark this era as clearly as the Seagram Building had marked its own.

JOHNSON HAD LONG BEFORE BROKEN WITH THE MODernist tenet that form should follow function. "Purpose is not necessary to make a building beautiful," he had written. "Where form comes from I don't know, but it has nothing at all to do with the functional or sociological aspects of our architecture." Johnson credits the "kids," or "the back-room boys"—as he calls such architects as Venturi and Stern—with creating a new path in architecture, filling their buildings with eclectic historical and formal allusions and moving away from the dreary "glass box." Johnson had liked and promoted their work, even following tentatively in their footsteps with the I.D.S. Center and Pennzoil Place. But none of them had the commanding voice he had. None of them could wrap the corporate board of A.T.&T. around his fingers. He would design a building that would leave A.T.&T. executives both delighted and dismayed at a lavish classical monument to their corporate spirit. And as for the architectural world, it would be divided as to whether the building was a seminal post-modern skyscraper or a camp architectural joke.

When Johnson is asked to describe the creative process, he becomes predictably coy. How does he delegate authority? "With difficulty," he says. He refuses to break down the specifics of his partnership with Burgee. But it is generally conceded that Johnson makes most of the major design decisions, while Burgee is more involved with technical matters, business, and administration. Last spring Johnson/Burgee Architects was joined by a new, sister firm, John Burgee Architects P.C., to which Philip Johnson is design consultant. Explaining his partner's new company, Johnson says, "It's about time John had his own firm. He's getting old."

MOLDINGS ON THE SITE



THE WORKING OF THE GRANITE BROUGHT BACK CRAFTSMANSHIP UNSEEN SINCE THE DAYS OF THE GREAT PRE-WAR BUILDINGS.

For most projects, Johnson retreats to his house in New Canaan, where he formulates the central design principles. At work, he is remote, alone in what he calls his "ivory tower." He is a social animal, at least when he consorts with Rockefellers and Astors. Yet, with all but a handful of employees, his bearing has a Victorian aloofness. He rarely descends from his thirty-seventh-floor office to the thirty-sixth floor, where the details of each job are worked out. The firm's office routine is as regimented as his own; lunch breaks for the entire staff run from 12:30 to 1:30 to conform with Johnson's schedule. (He is a fixture at that hour at his own table in the restaurant he designed, the Four Seasons, downstairs.) In contrast with his familiarity with clients, even long-term associates at the firm call him "Mr. Johnson."

Age has not diminished Johnson's pace. After heart surgery seven years ago, he returned to a full work schedule in three weeks. His pristine office, furnished with Mies's famous Barcelona chairs and paintings by Frank Stella, reflects his impatience with the past; he orders the detritus of each work session to be discarded immediately and shows disdain for memorabilia from projects past.

For Johnson, the main part of designing—during which the basic shape, mass, and look of the building are determined—takes a matter of weeks. Within three or four weeks after the

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A.T.&T. commission was awarded, he called down to the thirty-sixth floor to Alan Ritchie, a 43-year-old British architect who had been with the firm for eight years, and told him he had some ideas to discuss. Ritchie would become project manager for the A.T.&T. Building; as such, his job was to make sure that Johnson's ideas were executed. Johnson brought up the massing of the building. If they included a public space in the design, the city would give them a bonus in the form of additional floor space. But the Corning Glass Building, on Fifth Avenue between 55th and 56th Streets, had a lease that prohibited any building within 40 feet of it to exceed 60 feet in height. One of the first steps was to construct an "as-of-right" model of the building, that is, one that shows what kind of mass is possible under the zoning. Invariably, such models are boring and ugly, but for an architect they serve the function of a lump of clay from which the final design can be sculpted.

Meanwhile, Johnson and Burgee were meeting with A.T.&T. executives. "They had asked us how we would create a special building," recalls Burgee, "and I had said we would talk to their top management people to try to distill an image. Suddenly I was horrified that we'd actually set these meetings up. Christ, can you imagine spending an hour with each of twenty of their top executives! Yet it turned out to be very useful." Johnson is more candid. "They really don't know anything about buildings," he says. "Most of them just like to look out windows."

MEMOS DESCRIBED A.T.&T. AS PREFERRING THE ROMAN AQUEDUCTS TO NOTRE DAME, THE YANKEES TO THE DODGERS. JOHNSON READ IT ALL WITH AMUSEMENT.

The early exchanges between Johnson and A.T.&T. had little impact on the design of the building. But they are revealing in foreshadowing some of the problems that would come up later. The memos A.T.&T. executives sent the architectural firm show a corporation that is deeply defensive about its public image. They also show a corporation that was divided as to what kind of building it wanted for its $110 million. Some, like deButts, wanted a grand monument to the corporate spirit of A.T.&T.; others wanted something practical, something that would reflect the company's commitment to technology.

Specifically, one memo notes that the public perceives the company as "possibly dangerous, considering that we are also huge and rich." It cites perceptions of the company as "faceless, impersonal ... a 'widows and orphans' stock' and a civil-service sort of employer; a nice place for your bright daughter to work, but your *brilliant* son should work for I.B.M., or maybe be a doctor." One executive, L. K. O'Leary, wrote a memo to the architects entitled "Some Ifs ..."

> If we had our portrait painted, it should be by Norman Rockwell.
>
> If we were ancient builders, we would have built the Roman aqueducts instead of the Cathedral of Notre Dame.
>
> If we were a baseball team, we would be the New York Yankees, not the LA Dodgers....
>
> If we were a State, we would be midwestern, probably Iowa. Twenty years ago, we would have been Nebraska....
>
> If we were a tree, we would be a huge and utilitarian Douglas fir—not a sequoia, and certainly not a dogwood.
>
> If we could choose an epitaph (never believing such a thing would be needed) we would choose, "Millions of customers, but it served them well, and one at a time."

Johnson read such material with polite amusement. He listened only to deButts. "DeButts was decisive and clear in his wishes; he made it much easier than dealing with an amorphous company," says Johnson. "He's a strong man. There were some on the board who didn't like the design, but he could outvote the whole board." Alan Ritchie says it's not surprising that the two men should get along so well. "Johnson has no patience for wishy-washy committees and that kind of thing," he says. "DeButts allowed him to get around all that. He was extremely optimistic and enthusiastic about the whole project. He would explain what he wanted in broad terms, and once he said 'Go,' he would expect Johnson to just go away and design the building."

According to Johnson, deButts "said he wanted something with dignity, with solidity, that this was the most important company in the world. He also said he didn't want a glass box, that he wanted the next step in architecture. So I took that to mean that the Seagram Building was the best of its era and this would be the best of today.

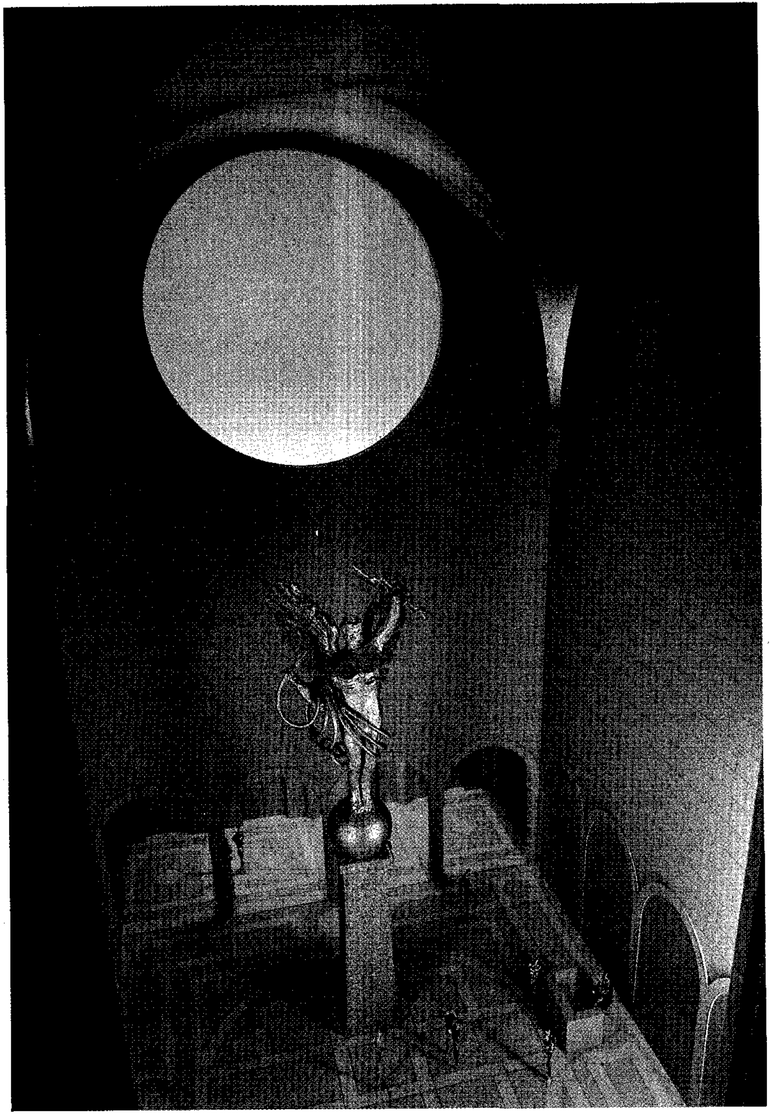
"The whole atmosphere in this country has changed aesthetically," says Johnson. "There's a new historical consciousness, a switch in the attitude to our own history. I felt that if New York had a flavor that should be respected, it should be that of the great granite buildings of two periods, the 1890s and the 1920s. It should be like some of the buildings downtown—the Woolworth Building, the Municipal Building, the Union Club, the work of McKim, Mead & White. Or classics like Raymond Hood's American Radiator Building or his tower for the New York *Daily News*." The building was to be organized on the scheme of the Greco-Roman column, with its tripartite division into base, shaft, and capital. Johnson and Burgee looked at the entries in the famed architectural competition held in 1922 for the Chicago Tribune Tower. They examined the pattern of windows in buildings of that era, as well as the various tops common before modernism rendered all skyscraper roofs flat.

THE FIRST DECISION MADE TOWARD EVOKING AN earlier time was to use granite. "No other stones were considered, because granite is simply the best," says Johnson. Both Johnson and Burgee wax poetic about granite. It is noble and strong, and it has an inimitable, wonderfully natural character, with its pink, green, gray, and black veining. It would be a sharp break with the recent past.

The cost of granite had been prohibitive compared with such other materials as aluminum. But in recent years the rising price of oil, used heavily in the energy-intensive process of converting bauxite to aluminum, had sent the price of the metal soaring. Suddenly granite was much more price-competitive. Besides, dense as it is, granite retains heat far more efficiently than aluminum. In an owner-occupied building, such as that planned by A.T.&T., the builder might pay more up front but would reap the benefits of energy savings.

Energy efficiency was, of course, not the main concern. In modern buildings, granite is never used as a structural material, but Johnson would make it look that way. More than 13,000 tons of granite—160,000 cubic feet—would be used in all. A.T.&T. had a small site—only 37,000 square feet—and to give a building on it the monumental feel he wanted, Johnson had to use the stone not simply as a skin but as a sculptural medium. Accordingly, the windows were set back into granite panels as thick as ten inches, and there were finely detailed moldings around the doors and archways.

Granite would help give the building the effect Johnson was after. But it alone would not be enough, particularly



Photograph by Wolfgang Hoyt/ESTO.

A TWENTY-FOOT OCULUS WILL CREATE AN ENORMOUS HALO BEHIND THE TRANSPLANTED STATUE.

because his building was going to have a lot of competition. A block up on Madison from A.T.&T., Edward Larrabee Barnes's 43-story I.B.M. headquarters was about to break ground. At 535 Madison, two blocks down and on the other side of the street, Barnes had another office tower already under way. The Continental Illinois Center, immediately to the south, was close to construction. And at 56th Street and Fifth Avenue, just a block away, lay the site for the 68-story Trump Tower, then in the planning stage.

Early in the design phase, Johnson argued that if the A.T.&T. Building was truly to break away from modernist forms, it should have something other than a flat roof. "One of the problems," he says, "was that we had a very thin building, about 100 feet by 200. We felt that a pediment, by raising the middle higher, was the only way to unify the verticality and the symmetry of the façade. Perhaps one could put a tower there, but we were classicizing, and this was clearly the most classical solution."

For weeks, the architects toyed with various ways of ornamenting the pediment. One was a pediment with a rectangular notch. "Another idea was to put a hole all the way through it," says Johnson, "but that looked silly. Finally, we said, why not break the pediment *and* put a hole in it? What's fun now is to watch from the bridges or from 56th Street and see yourself aligned with that hole until it disappears." Ribbed slats line the cylindrical hole, or "orbiculum," as it is being called. According to the architect, when the amount of moisture in the air is right, steam from the heating-and-air-conditioning system will issue from it like puffs of smoke.

The pediment would later receive notoriety for its resemblance to Chippendale furniture. But Johnson's greatest affection for the building was reserved for its plaza and entryway. A.T.&T.'s security requirements were unusually stringent. However, presenting the public with gates and checkpoints would create a forbidding image for the company, and it certainly would not fit in with the local retail community. "When local planning boards told us we'd have to have so much space devoted to a plaza, we took that as a point of departure rather than as a prohibition," Johnson says. "We just lifted the entire building six stories off the ground, leaving space below for pedestrians. The city liked that, and we got a more monumental building."

The pedestrian plaza is the building's most dramatic architectural element by far. Johnson ignored A.T.&T.'s assertion that it would have built "the aqueducts, not the Cathedral of Notre Dame." He talked to no one outside the firm about his design, not even to deButts. Here, Johnson held nothing back. If city-planning considerations required that the building be raised off the ground, he would raise it as high as possible. Initially, he wanted a 100-foot ceiling above the plaza, but for reasons of scale he left it at 60 feet—and added gold leaf. To light the entire lobby and create an appropriate sense of grandeur, Johnson turned to classical examples, among them the archway in Alberti's church in Mantua. Johnson chose to frame the windows in his arch in extruded bronze. Instead of greeting those entering the building with the familiar Ma Bell logo, Johnson came up with something far more grand: Evelyn Beatrice Longman's statue *Genius of Electricity.* Nicknamed "Golden Boy," it had stood atop A.T.&T.'s downtown headquarters since 1916. There are still more dramatic effects. A twenty-foot oculus will create an enormous halo behind "Golden Boy," who is to be bathed from the front in the glow of light streaming through the bronze-trimmed archway. Thus inspired, occupants will enter the building proper by taking an elevator to the "Sky Lobby," where they will clear security before proceeding up the tower.

Johnson so loves the A.T.&T. lobby mainly because it has given him an opportunity to tackle the question he says has most informed his work: What piece of modern architecture has the impact of the great public spaces of history, the cathedrals of the Middle Ages, or even the railroad stations of a century ago? "Every age has a different means of entering a building," he said some years ago. "The Parthenon was, of course, approached in a most masterly way, up through the propylaeum and around; you experienced everything before you got to the entrance. Or Bernini: The entrance to St. Peter's in Rome probably cost more than the church.... Of course, the skyscraper as such has no interior spaces other than the entrance ... and that is all architecture is: the creation of great rooms.... Every architect has the right to commit every crime in the world in doing a one-room building: That is why churches and theaters are so important. The creation of a room is what we are on earth for."

This is the first of a two-part article.

"I padded across the rooftops wearing the night like a magician's black cape. And there they were. Sharing the moment, sharing each other, sharing Dubonnet. The Dubonnet Rouge, they took on the rocks with a twist and a splash. The Dubonnet Blanc, as a spritzer with soda. Dubonnet. Lighter than a cocktail, more interesting than wine. At least something is going right tonight."

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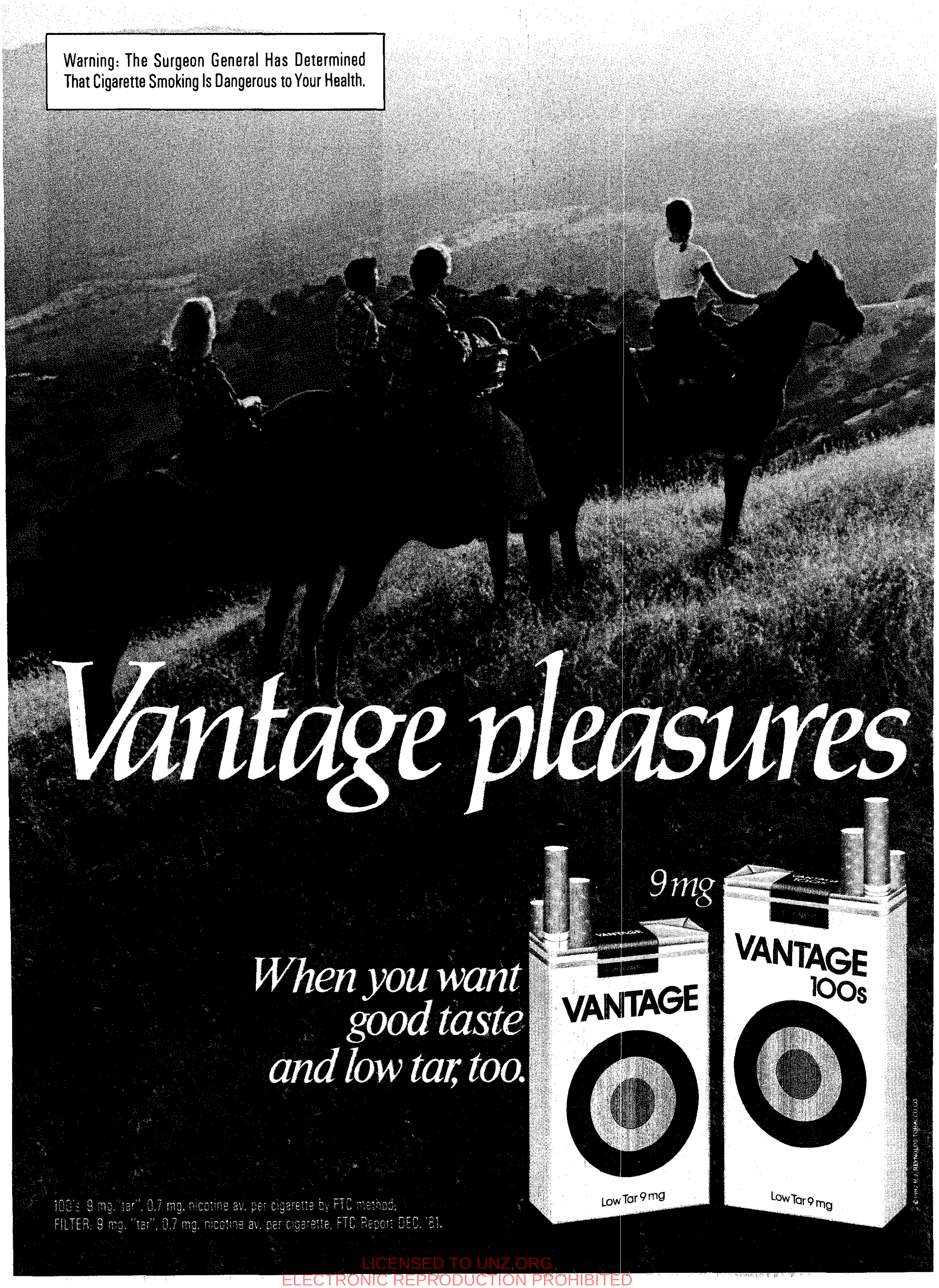

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Have Nightstick, Will Walk

By Philip Ross

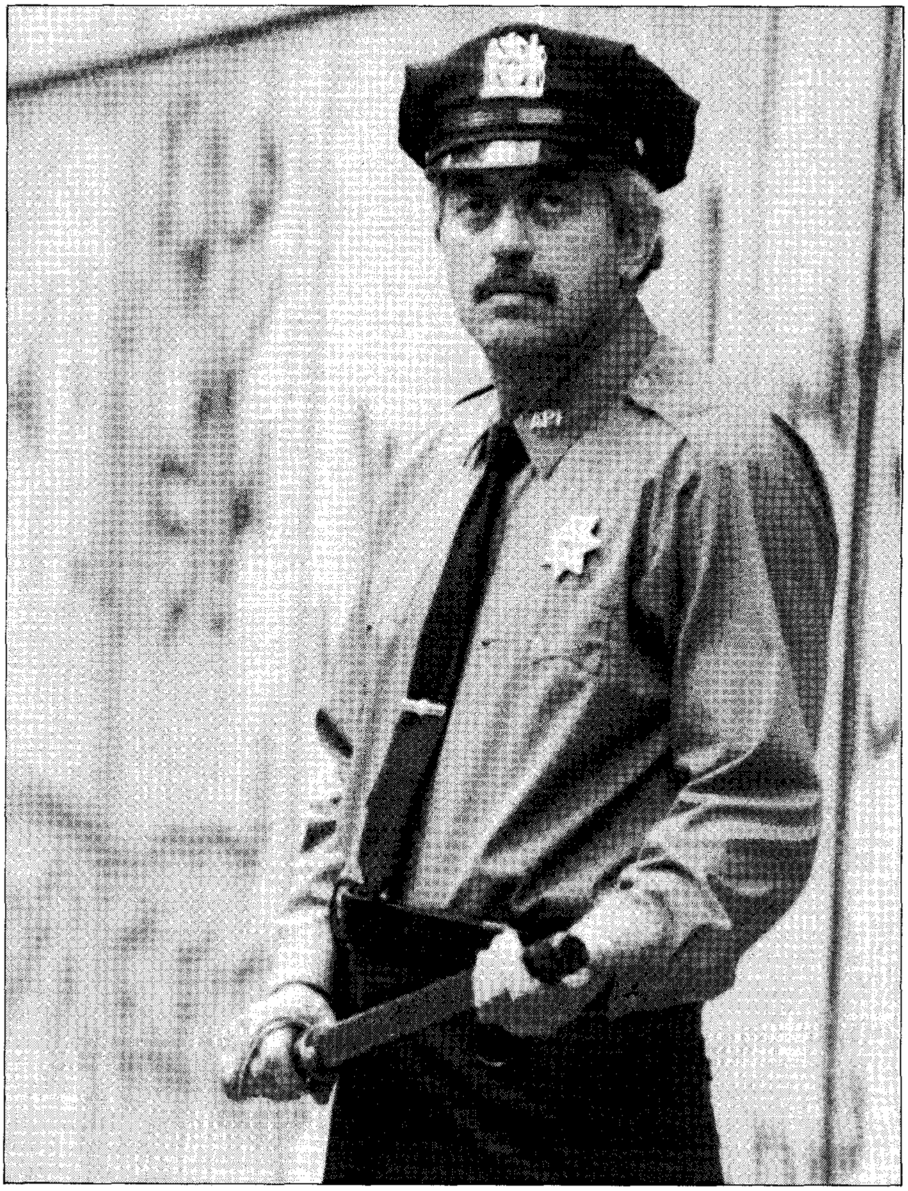
A West Side liberal joins the Auxiliary Police.

IT IS A TUESDAY EVENING IN FEBRUARY of 1981, and I am walking past a bar on Manhattan's Upper West Side when a middle-aged man staggers out and collapses to the sidewalk. While my female companion and I discuss whether we should do anything, a cop arrives and casually asks, "What's up?" I tell him that a drunk has passed out. He bends over to check for himself. He talks to the man, but gets no response. He shakes him. Nothing. He holds two fingers to a neck artery, then rises. "This man is dead," he says.

I am dazed by the finality of those words. "But he was just drunk," I protest. "How do you know that?" the cop asks. I describe his behavior. The cop shakes his head. "Are you aware," he asks accusingly, "that a diabetic suffering from insulin shock acts the same way?" "Look," I say, "he was coming out of a bar, so we just took it for granted that . . . " "Took it for granted?" the cop shouts. "Where do you get off taking anything for granted? If you hadn't taken anything for granted, you would have checked his pulse. You would have looked for the neck chain or wristband diabetics wear. You would have administered emergency treatment. If you hadn't taken anything for granted, this man might be alive now."

I am still trying to come to terms with my failure when the "dead" man gets up and brushes himself off. The cop breaks into a smile and pats me on the back. "Don't worry about it," he says. "We're here to learn." Where we are is in a classroom in the 20th Precinct station house, and the situation just described is in actuality a role-playing scene, part of a training program that will soon produce eight new members of New York City's Auxiliary Police Force.

Other citizen-patrol groups, like the



Our man on the street: *Writer Ross in full A.P. regalia.*

Photographed by James Nachtwey/Black Star.

"...I found myself in the company of a lawyer, an

Block that kick: *Police Officer Vinnie Lupinacci demonstrates self-defense for A.P. trainee Helen Meltzer and classmates.*

Guardian Angels, get more publicity, but their numbers pale beside the ranks of those who have opted to work more anonymously, volunteering an evening a week or more to patrol their communities as the "eyes and ears" of the regular police department. The number of New York's A.P.'s has more than doubled in the last four years to a current roster of 7,800, many of them among the last people you'd expect to see donning a police uniform and wielding a nightstick. Take me, for example.

My journey into the blue began on a Saturday afternoon in November of 1980. I had just finished a television script and, wondering what I was going to cook that night for the new woman in my life, was on my way to get a haircut when I heard the voice on the megaphone at Broadway and 72nd: "Step right over here, folks, and join your neighbors in making the city a safe place to live. Applications now being accepted for the Auxiliary Police."

Because I am attracted to humorous juxtapositions, I paused at the sight of a very heavy woman stuffed into dark-blue pants telling a couple of wary onlookers about the $115 annual uniform allowance that went with the territory. That was my first mistake. My second was responding to the fiftyish man who was pointing his finger at me like a cocked pistol. "You, sir," said the gravelly voice. "I want you."

I countered brilliantly. "Excuse me?," I said.

"Permit me to introduce myself," he said, grinning. "Police Officer Vinnie Lupinacci. Got a minute?"

"I'm a little busy right now," I said.

"Yeah, I know," he persisted. "Everybody's busy. Pushing papers at some dull job. Getting their action secondhand from the T and V. All I'm asking for is one night a week. In return, you will have the opportunity to help reduce crime, to assist your neighbors, to be a member of your own bowling team."

Officer Lupinacci was making me laugh, but he was barking up the wrong person. The 41-year-old man he was pitching had spent six months in the Army Reserve and hated every minute of it. Nothing in my liberal upbringing had conditioned me to think of police as anything but a necessary, and often fallible, fact of life.

"I'm sorry," I told Lupinacci. "I don't think I'm right for the job."

"Hey," said Lupinacci, "we're looking for community-minded citizens. Men, women, or what have you. You follow my meaning?"

I managed to escape by giving him my name and phone number. He said he'd let me know when the next class began. No obligations. I said, "Terrific," got my haircut, and promptly forgot my little encounter with the Damon Runyon character. Two days before he called, John Lennon was killed around the corner from my home.

The 20th Precinct covers a .99-square-mile area that extends from 59th Street to 86th and from Central Park to the Hudson River. Within this largely residential rectangle live over 100,000 people who, despite the upward mobility of the neighborhood, still offer an enormous amount of ethnic diversity.

The 20th is, in police jargon, a "B" house, meaning that on a relative New York City basis, it is in a medium crime zone. Specifically, there were ten homicides in the precinct during 1981, 30 reported cases of forcible rape, 127 assaults, 1,388 motor-vehicle thefts, 1,580 robberies, 2,387 burglaries, and 5,173 grand larcenies.

opera singer, a factory worker, and a housewife. . .”

Like the 72 other prefe
the 20th suffers fr
has been de
crisis

ity, ce that ork's fiscal were 186 th. Today there divide this number our shifts and then vacations, illnesses, and rances, you come up with an f fewer than twenty cops on pa- any given time. Because squad s are the only way to provide even minimal coverage, the traditional cop on the beat has virtually vanished from the scene. And this is where the auxiliaries come in.

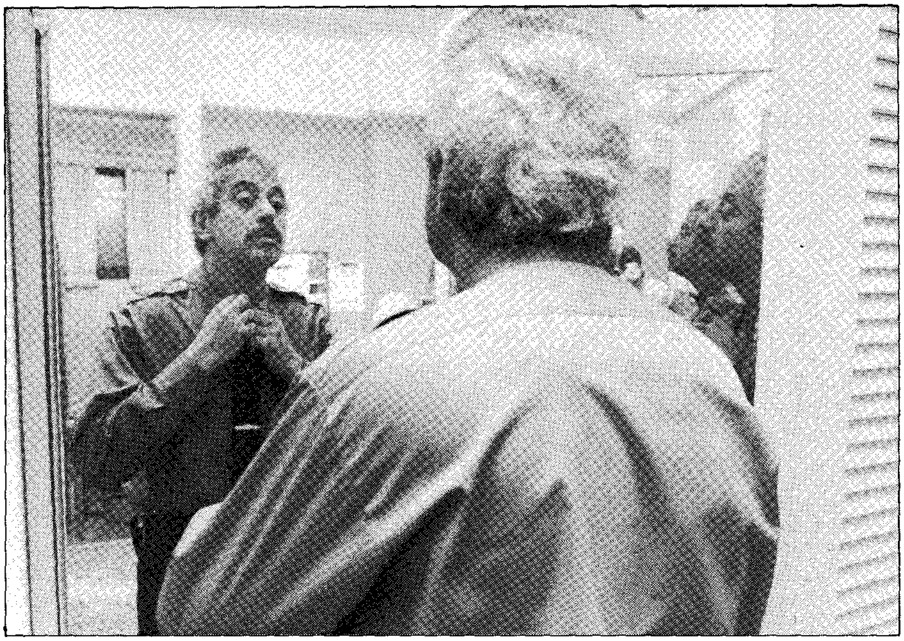
I breathed deeply before walking past the green light in front of the modern, squat building on West 82nd Street and entering the world of Vinnie Lupinacci. I do not think I could have felt more out of place as I stopped at the main desk and hesitantly asked a sergeant for directions to the A.P. office.

Vinnie was sitting behind one of three desks in a small room decorated with official memos, "wanted" posters, and photos of the last A.P. Christmas party. He greeted me like a prodigal son and introduced me to two A.P.'s about to go on patrol. The one he called Smokey was a black ex-merchant marine studying to be a TV technician; the second, a diminutive Puerto Rican housewife he called Baby Doll. "Remember," he told them, "I want all my chicks back in the roost by 23 hundred hours." As they left, a regular cop who had just finished his shift came in for some coffee. He had a dazed expression and seemed to be talking to himself. "This city is amazing," he said. "Absolutely amazing."

I told Vinnie that I still wasn't sure I'd be going through with this. He parried with a pep talk on the special A.P. scooter, harbor, and mounted units that one could dream about. Then he fingerprinted me for an F.B.I. clearance check, extracted a promise that I would attend the first of a fourteen-session training course that would begin the next week, and walked me to the street. "I hate joggers," he muttered as one passed. "The only people who used to run were the bad guys. Today, kids run. Grandmothers run. How the hell are you supposed to know what's going on?"

Inside the screened-off muster room the following Tuesday I found a tall, bulky black man facing ten nervous faces. The plainclothes instructor introduced himself as Police Officer Ron Harris, then asked us to say a few words about ourselves and why we had joined. To my delight, I found myself in the company of an opera singer, factory worker, art director, salesclerk, college student, lawyer, housewife, and advertising copywriter. Four were women, two were Hispanic, one was black. Ages ranged from 19 to 53. Two had grown up in Texas, another in Romania. Motivations ranged from "I'd like to do something for my community" to "My daughter was raped." The youngest in the group said he liked "action." I said Vinnie wouldn't take no for an answer.

For the next two hours, Harris passed out lesson books and laid out the ground we'd be covering. With humor and streetwise intelligence, he stressed that less than 20 percent of police work is crime-related. "Your role will be to assist the law, not enforce it," he said. "Anyone here who wants to be a Kojak is in the wrong place. You won't have guns, you will have no more authority to make an arrest than other citizens, and you will find that the primary effect of your presence on the street is as a deterrent." One of the women sighed in relief. The kid looked disappointed.



Suiting up: *Ross gets ready for a night on the town.*

A few days later, the board of trustees I served on at my younger daughter's school scheduled an important meeting for the following Tuesday. I said I'd be out of town. For the first time, I let my older daughter, a teenager, know what I was doing. "Oh, God," she moaned, "you better not bust any of my friends."

TUESDAY NIGHTS CAME TO BE A welcome break from my otherwise sedentary routine. We learned how to administer mouth-to-mouth resuscitation, treat accident cases, comfort rape victims, and handle family disputes. We practiced picking up guns at the scene of a crime and filling out memo books so they would hold up in court. We memorized the difference between assault and aggravated assault, burglary and robbery. Sunday-morning brunches with friends were enlivened by my accounts of getting on my walkie-talkie and speaking thusly: "Two oh to Central. I've got a 10-54 at Broadway and seven four. Rush the bus, K."

The classes grew increasingly animated. Questions flew.

Q: "What do you do if you see a man holding a knife to someone and if you wait for the regular police to answer your call it may be too late?"

A: "I can't answer that. It depends on what's inside you."

Q: "If a woman gives birth on her way to the hospital, where do you cut the umbilical cord?"

A: "You don't. She and the baby will be just fine until the ambulance arrives."

Q: "If a guy is standing on the edge of a roof and is about to jump, why don't the police stop him by shooting him in the leg?"

A: "Next question."

Harris had mentioned once or twice that there are regular cops who view auxiliaries with something less than admiration. Nevertheless, I was singularly unprepared to pick up the *Times* one morning and read how the head of the Patrolmen's Benevolent Association had just characterized us. "A misfit army of scabs" was how he put it.

Not being one to impose myself on others, I approached Vinnie for an explanation. "Not to worry," he said. "We're talking about maybe 5 percent of the force who are ignorant enough to believe that A.P.'s take away from their

“. . .My family urged me to buy a bu roof vest. . .”

overtime, which is not the case, or who remember the days when the quality of auxiliaries was not what you might call of the highest order.”

I left Vinnie’s office and struck up a conversation with a regular cop. When I mentioned Vinnie’s 5 percent figure to him, he said 75 percent would be more like it. “It’s not just the overtime or the other stuff,” he said. “It’s that when you come right down to it, you people don’t have any power. You’re like a fireman on an engine with no hoses.”

BY THE TWELFTH CLASS, WHICH was held in a high-school cafeteria so we would have more room to practice with nightsticks, one recruit had moved out of the neighborhood and another had dropped out without explanation. As the weeks had passed, we had for the most part become a cohesive group, going out for coffee after class and exchanging phone numbers. The one exception was the young white kid whose gung ho attitude was matched only by the regularity with which he gave wrong answers to questions and messed up during role-playing.

A nightstick, or baton, is a 26-inch-long hardwood cylinder that is quite rightly classified as a deadly weapon. Practicing with them for the first time, we were all nervous, and Harris’s exhortations to “be mean” did nothing to calm us.

When it came the kid’s turn to demonstrate various attack thrusts, he messed up as usual. Embarrassed, he stopped and began to walk away. Harris called him back. He refused. “I don’t want to make a goddamned fool of myself,” he muttered.

Harris was suddenly looming over him. “You don’t curse in here!” he shouted.

“I’m sorry,” the kid said. “I was under pressure.”

“Under pressure?,” Harris bellowed. “If you feel pressure here among your friends, what are you going to do when you’re out on the street?”

As we walked back into the 20th, there was a flurry of activity around the booking desk. Several cops had positioned themselves between a man and woman who had been picked up during a domestic dispute that was obviously still in progress. The woman, her face bleeding, kept lunging at the man. “Put him in jail!” she screamed. “I want him put away!” The man kept circling out of her reach. “She came at me with a knife,” he said.

The cops, who were losing patience with the two of them, began demanding that they shut up. I turned to see how the others in my class were reacting. The most affected seemed to be a quiet young black woman who was a freshman in college. “Scary, isn’t it?,” I asked.

“That’s my sister,” she replied.

Buddy system: *Ross and his partner, Will Blankenship, make their rounds.*

THE LAST TWO CLASSES WERE crowded with a final written exam, which we all passed, a visit to the communications center at Police Headquarters, the filling out of forms, and awkward thank-yous and good-byes to Harris. A week after we finished, I went back to headquarters with my uniform-requisition slip, which entitled me to nothing less than an auxiliary emblem, trousers, shirt, winter “scooter” coat, baton, baton holder, baton thong, whistle, cap, tie, tie clasp, belt, reflector belt, memo-book cover, A.P.F. numerals, and pen holder. With $33.42 of my own money, I purchased the optional handcuffs, case, and gloves. I remember the supply-sergeant’s barking at a well-dressed woman who kept trying on hats, “Look, lady, this ain’t Bloomingdale’s.”

The A.P.’s hold a formal graduation each June, but the more rewarding moment for me was an intimate ceremony known as Shield Night. On March 19, 1981, I took my uniform out of the closet for the first time. Outside the bedroom, my daughters, brother, and a few friends who wanted to attend the swearing in waited for their first glimpse of Supercop. As I shined my shoes and struggled with my baton thong, my girl friend sat yogilike on a quilted spread, humming along to an album of madrigals as she sewed on my patch.

My
laughter an
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cuffs and pronounced th
my part, I was so self-cons *gales of*
we left, I averted my head from th
man and hurried out to the car.

I left Manhattan feeling like an alien creature. When I entered the auxiliary headquarters in Queens, it felt like coming home. The hallways were filled with a couple of hundred other people who looked just like me. Each newly uniformed recruit was accompanied by an entourage. Faces were glowing. Handshakes were being passed around like beer on a party fishing boat.

For more than an hour, we stood happily on lines, waiting to have papers processed and ID photos taken. Several women fussed with compacts. Young men pushed their long hair up into their hats.

Excitement mounted as we were ushered in groups of 25 into a small room where Deputy Inspector Benjamin Hellman, then head of the A.P. program, congratulated us and urged that we “put that one night a week in.” With family rooting sections sitting in the back and cheering us on, we then walked individually to center stage, saluted Hellman, shook his hand, and were given a badge. My number was 7774. Clutching it in my hand, I looked out at all the unsophisticated enthusiasm around me—at the people from the ghetto and the condominium dwellers—and, to my surprise, felt more emotion than I had at my graduation from Princeton.

GETTING READY FOR MY FIRST patrol was something else. The role-playing was over now, and my newly anxious family was urging me to buy a bulletproof vest. I tried to reassure them and myself that only one auxiliary had been killed since the program started, 31 years ago. "I don't care," my younger daughter said. "I want you to call me every fifteen minutes from a pay phone." "Bang, bang," said my girl friend's son.

Several disappointments greeted me at the precinct that first night. I was the only one in my class who had chosen that evening to debut, Vinnie was off teaching a class, and the A.P. sergeant in charge reminded me of some army corporals I had once had the misfortune to encounter. "Your numerals are crooked," he said in greeting me.

My partner for the evening was Smokey, the black TV technician. For the first hour of our tour we walked both sides of Columbus Avenue between 73rd and 81st Streets. We went halfway up each side street, looked into store windows, and paused at corners to make our presence felt. On our walkie-talkie we heard reports of a robbery in another precinct and a chase under way for three muggers in Central Park, but the closest we came to human contact was three women who said "Nice to see you." I was grateful for that because it helped ease my continuing self-consciousness.

The ice finally broke as we headed for a coffee break. A man with a worried look on his face approached us. "Officers," he said, "I need your help."

My pulse quickened. "What's the problem?," I asked.

"I can't find the Columbus Avenue subway," he said.

Reaching deep into my police training bag, I replied, "There is no Columbus Avenue subway."

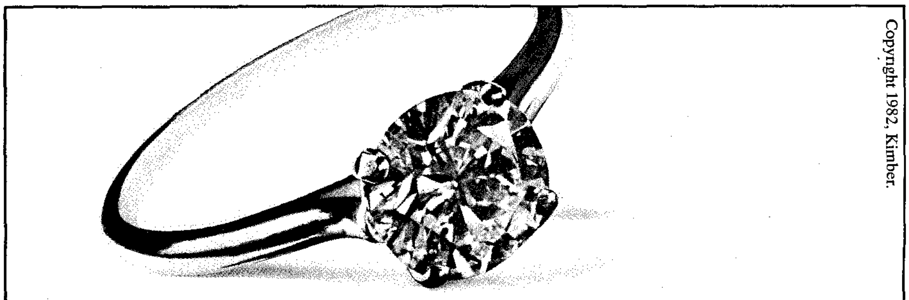
"No kidding," he said. "How come?"

A bigger confrontation occurred in the coffee shop. The waiter refused to give me a check. "It's a regulation that I have to pay," I protested.

"What regulation?" he asked. "Police come here all the time and they never pay." I ended up calculating my own bill and leaving the money on the table.

A half-hour back into my tour, a casual acquaintance spotted me and did a double take. "What's going on?" he asked. "You doing a film?" I explained my true mission, but he wasn't buying. "You've got a terrific sense of humor," he said.

It started to rain a short while later, and Smokey and I went in early. Signing out, I noticed that the auxiliary sergeant had credited me with a full five hours. I pointed out that I had only worked for three. "Don't worry about it," he said. "This is the way we do it." I arrived home feeling slightly tainted and disap-



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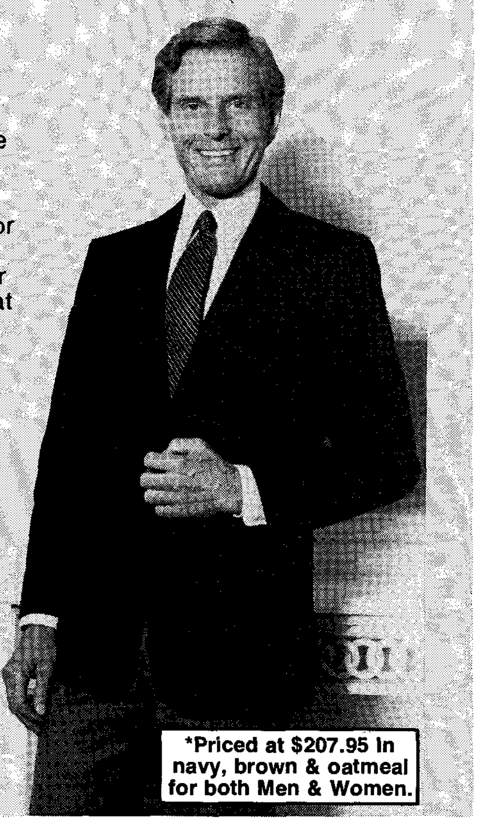

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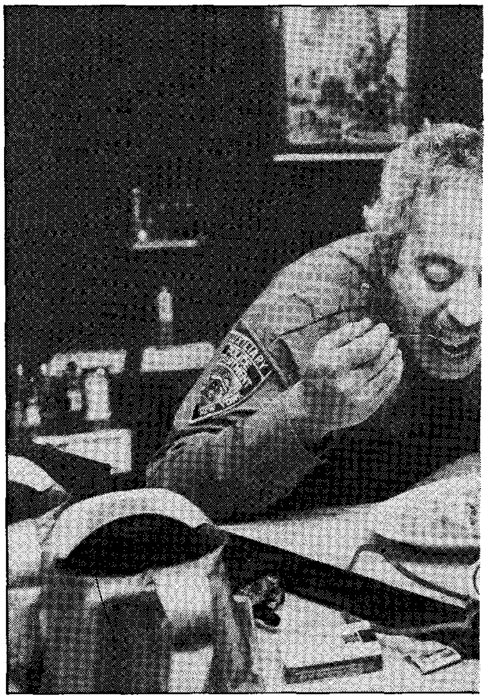
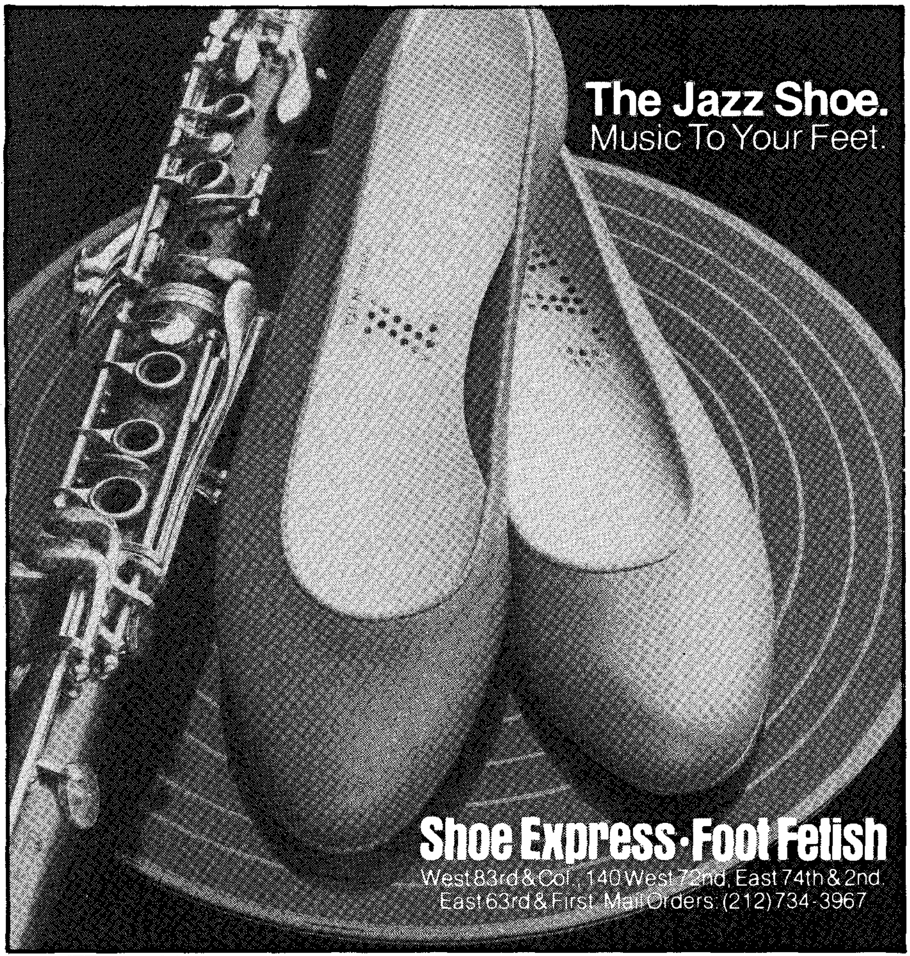
pointed that I brought no adventurous tales with me. The training had been so intense that I think I had emotionally conditioned myself to operate in a battle zone. What I had experienced was an uneventful walk.

The theme continued for several months. Nothing more dramatic took place than reports that kids were throwing firecrackers through a kitchen window, that a pickpocket had been spotted, or that someone had jimmied open the entrance to an apartment building and might still be on the premises. By that time I had acquired a regular partner, a gentle opera singer from Texas named Will Blankenship. Broadway was our beat, and as we answered requests for directions, assured irate merchants that we would report the unlicensed street vendors who were underselling them, and occasionally used our walkie-talkie to request a squad car, we kept reminding each other of Harris's words: "You are a deterrent. A criminal isn't going to come up and tell you that he had planned to commit a crime but didn't because of your presence."



A pause in the night's occupati

WHEN SOMETHING OF MOment finally occurred, I was out of uniform, which is not surprising since I am out of uniform most of the time. I was walking on Columbus Avenue one afternoon when I saw a crowd gathered around a cab and a truck that had stopped next to each other. The drivers of both vehicles were young, powerfully built men who had taken exception to each other's motoring skills and were now settling their conflicting opinions with fists. Blood was already flowing, and several onlookers,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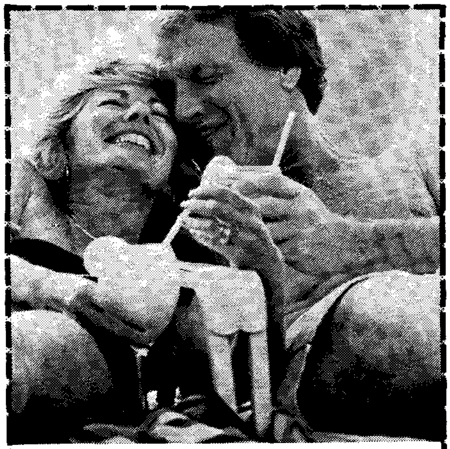

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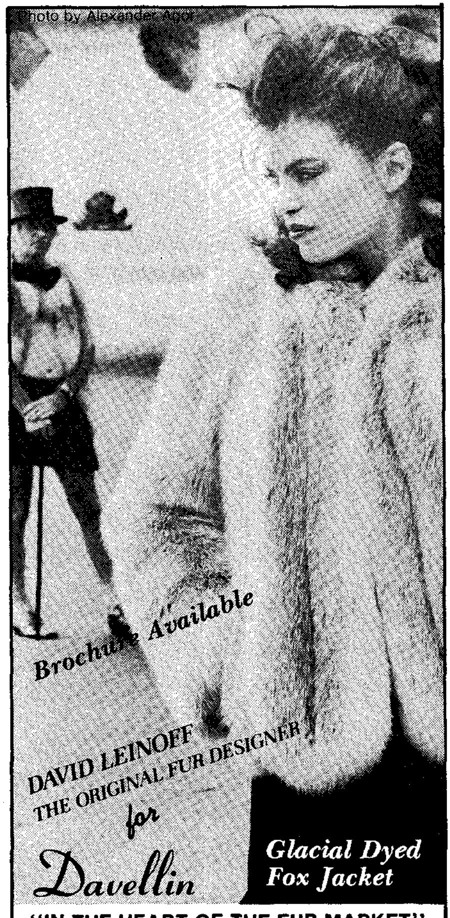
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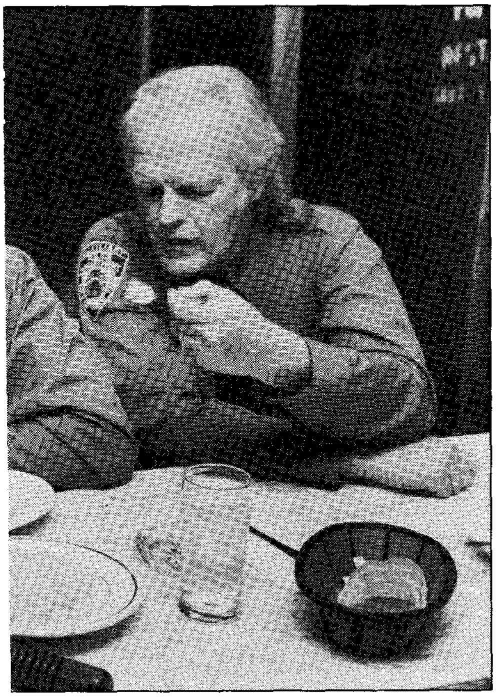
although unwilling to intervene themselves, were voicing concern that someone was going to get killed. "Where the hell is a cop?" someone yelled.

My first reaction was to look around for one. My second was to remember that what we were looking for was me. I forced myself between the combatants and flashed my auxiliary card. "The fight is over, gentlemen," I said. "The referee's decision is a draw."

For a few seconds they just stood there, unsure, I think, what an auxiliary was and whether to laugh in my face and continue the battle. I didn't wait for them to make up their minds. I took the cabby by the arm. "I want you out of here," I said. "Now move!" He did, the truck driver followed suit, and I walked away to scattered applause. I went home with a new sense of power and purpose, delighted that I had been able to avert what might have been a small headline in the next day's news.


oss and Blankenship take a break.

It is a feeling I have to this day, and it is what keeps me going back even though the tours are usually uneventful, the regular cops don't always return a wave, and I have run across a few fellow A.P.'s who could quite easily qualify as misfits.

I am still waiting to foil my first robbery or save my first life. I think about it every time I put the uniform on. In the meantime, there is the exercise. And the pleasant ritual of slipping my thumb through the thong of my nightstick, kissing my girl friend good-bye, and going out for a night or a Saturday morning on the town. But most of all there is the continuing satisfaction of knowing that around the next corner someone may be in trouble . . . and that I am in a position to help. ▬

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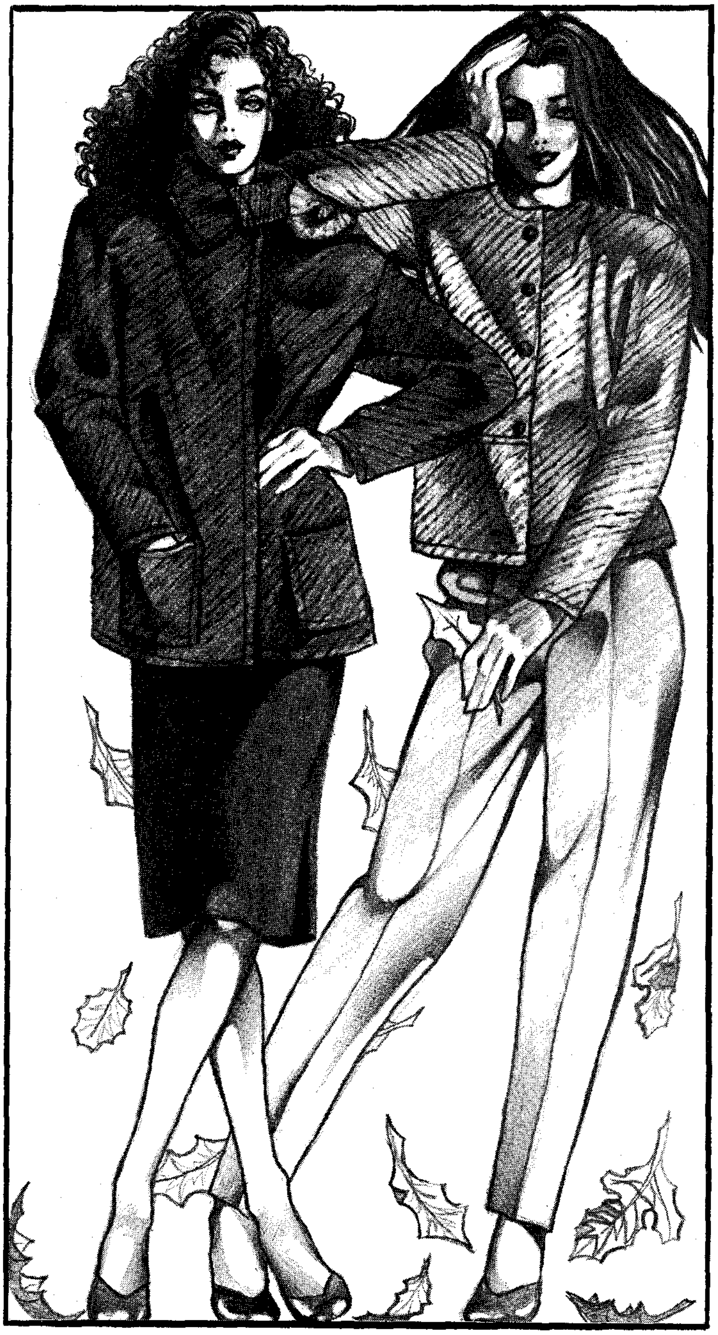

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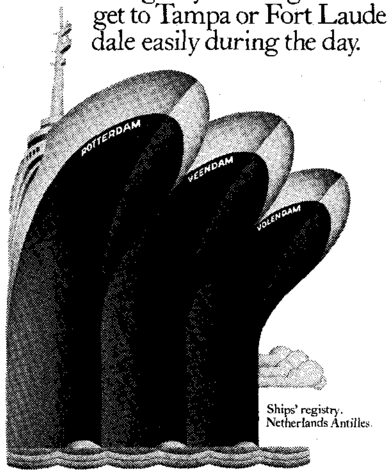

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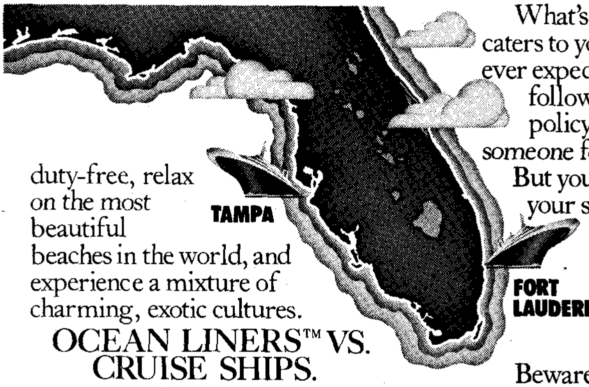

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ISLAND
TRAVEL

BY BARBARA COSTIKYAN

You can have any style of vacation you want in the Caribbean—just name it: blue skies and lazy sailing, mountaintop restaurants and tables by the sea, hard tennis courts and soft beds, great golfing and guzzles of rum. You can feel jungle madness or island languor, or you can feel (faintly) that you're somewhere in Europe: The conversation may be in French, the churches may look like those in old Spain, the customs may be English. But however you like it, here's the connoisseur's Caribbean: eight islands and hundreds of ways to enjoy them; great sports and where to play them—everything under the sun you've ever dreamed of.

ST. BARTHELEMY

IF YOU'VE BEEN TO ST. Barthélemy, you've been to France. The people of this tiny island—prim-mouthed, gaunt-faced white descendants of Norman, Breton, and Poitevin settlers—are far removed from Caribbean ways. The roads look French—pin-neat and well paved, bordered with stone fences and tumbling pink flowers and hills where sheep graze. The food's French—steak au poivre and pommes frites and soupe de poisson and tarte Tatin and croissants richer than the New York version.

And you, *l'Américain,* take up a French pastime—people watching. You stare at a tourist buzzing by your Minimoke in her Gurgel. You see her later at the beach, topless, gold chains around her neck, talking mile-a-minute French.

What do you for excitement on St. Barts? *Rien*—nothing! Bathe in the turquoise sea, lick salt from your arm, make love in your room, snorkel, go paddleboating, read, eat, flick on your Sony

Urban renewal: *Even the jaded would feel renewed on Barbados's Crane Beach, one of the most beautiful beaches in the world.*

Photographed by Edward N. Costikyan. Illustrated by Rodrigo Shopis.

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and hear gospel from Miami, soccer from Barbados, country-and-western from St. Kitts, or drive around the eight-square-mile island looking for the best pommes frites. Yes, driving those hills is the excitement—it's like working a rodeo. The road to Anse du Gouverneur, a secluded beach in the southwest, is surrealistically steep, a stomach clencher. Do you like steeplechase?

Still, not every drive is high adventure. Anse du Grand Fond, a mighty swath of rocky cove where the great Atlantic rollers come powering in, misting the air, is approached on a level road. There are wild flowers and sea-grape trees, low fences built from pocked lava and brain coral. Bring a picnic from the main town, Gustavia: a barbecued chicken or some ripe cheese, saucisson, pâté en gelée from the Rôtisserie Bertrand. You can drive through Lorient, where the white crosses in the graveyards blaze in the sun and the tombs are fringed with conch shells. That trip's on the level, also.

The great St. Barts pleasure is luncheon and a swim at the beach clubs—simple wooden lean-tos, Tahiti-style, with tiny cooking galleys. Everybody eats accra de morue, puffy fritters of salt cod. (*Salt cod?* Oh, they're not salty at all.) Baie de St.-Jean beach, on the north of the island, has four clubs; the most popular is the super-informal Chez Francine. The langouste (local lobster) comes on a wooden platter with a pile of frites and tomato Provençal. There are stray cats on this side of the island, but the restaurateurs don't want you to feed them. "*Les chats,* zay make *le pipi* in the kitchen when zay are happy," we were told. It's your conscience.

Over at Anse du Grand Cul de Sac, a cove on the eastern end of the island, is Le Lafayette Club, the most serenely delightful of the beach clubs, with its clusters of dried bougainvillea on the pale-green walls; you eat near the soft whoosh of the sea. Pure joy. Order the Roquefort-and-walnut salad, the boudin noir (black sausage), the breast of duck, a charcoaled langouste. Drink! The very old man selling hats is called Le Petit Jésus; for ten francs ($1.50) he'll touch his nose to his chin.

Dinner in Gustavia is another pleasure. The restaurants are small and pretty, and the dining's alfresco. Le Sapotillier (beef's the specialty) puts its tables under a huge sapodilla tree. Au Port, on a balcony overlooking Gustavia's harbor, features the cooking of Provence. Try the pâté de poisson in peppercorn crust. L'Ananas is all white wicker. Du Vieux Clocher, in the Hotel l'Hibiscus, has a bird's-eye view of the island and serves grilled meats. Auberge du Port Oscar and Chez Tatie and Le Bougainvilliers serve creole food like stuffed crab, conch, and callaloo soup (a nice, spinachy soup made with crab and the young leaves of the taro plant).

Dining at Les Castelets, high atop Mont Lurin, is more formal; it's like being in a French country house. You'll pay $75 for two, including wine. Have the warm salad of goose gizzard and walnuts and go on from there. This season, Le Pélican, at Baie de St.-Jean, opens at night with a Japanese chef from France.

The hotels are French—modern, unfancy, comfortable, most of them owned and managed by French hoteliers. The most luxurious, Les Castelets, is small and elitist—eight rooms and two villas—with a tiny pool and lots of privacy. Good for snobs and lovers. You drive to the beach. At sunset, watch how the sea shimmers around Il Coco, a huge rock, like holy light in some mystical painting. (Honestly.) Prices are steep: $100 to $240 a night* for a double-occupancy room with breakfast, $380 to $490 for a villa with sitting room and kitchenette.

The island's newest hotel, the Filao Beach, is a beautifully managed bunga-

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** Unless otherwise noted, rates quoted in this article are for the high season, which usually runs from mid-December to mid-April, and do not include meals.*

low colony on Baie de St.-Jean. There are fifteen white stucco bungalows, with excellent air conditioning, fuzzy white blankets, built-in hair dryers, and small terraces for breakfast or reading. Choose the bungalows nearest the beach (Nos. 40 and 10). There's no privacy here, but the well-off French love it. Rate: $160 per room per night, double occupancy, including Continental breakfast. Across the road, Village St.-Jean Hotel offers studio apartments, hotel rooms, villas with maid service. Rates: $64 to $152 a night, double occupancy, plus a 15 percent service charge. The Sereno Beach Hotel bills itself as very St. Tropez, and it is; lots of French stay here. It's a series of white stucco buildings on the beach. Rates: $131 to $160 per room per night, double occupancy.

Consider villa rentals on St. Barts. If you're interested, write Roger Lacour, B.P. 55, Gustavia, St. Barthélemy, French West Indies.

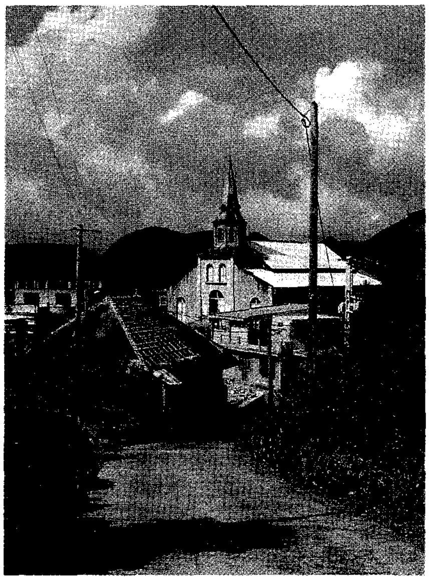
MARTINIQUE

MARTINIQUE'S THE ISLAND where they begin the beguine. It's a country of lavish jungle, small fishing towns that remind you of Mediterranean villages, good food, handsome people. It's also a place where you can experience delicious culture jolts as French and West Indian styles collide.

You drink a good Beaune in a country inn just down the road from a tree that's supposed to have zombis living in its roots. At the Bakoua Beach Hotel, in Pointe-du-Bout, near the capital, Fort-de-France, there's bingo (in French) at the bar during cocktail time. The caller wears Muslim robes but sounds like Yves Montand. You go into Fort-de-France to buy perfume at Roger Albert; as you spray yourself with every sophisticated scent in the house, a woman passes the window with a basket of bananas on her head. You drive through the mountains; at Chez Somebody-or-Other, where you've made a reservation for lunch, you find vinyl tile floors, melmac plates, and clear plastic sheeting over white tablecloths. *But* you also find crisp napkins fan-folded, as the French do, and menus handwritten in French script. This island is never dull.

Even if you want to laze on the beach, you should take a drive or two through the north, for the scenery. An indispensable aid: *Les Bonnes Adresses de Martinique*, a map and guidebook you'll find for sale at Lamentin Airport.

Drive northward for an hour from Fort-de-France (or two hours from the hotels in the south) and you're in the mountain town of Morne-Vert, where sheets of mist break over the pitons like milk spilling in slow motion. Reserve a table at Chez Cecilia, a prim little pension with spare little rooms ($40 a night, double occupancy, all meals included) and good creole food. The mountain wind rushes through the dining room, knocking over the menus, fluttering the paper napkins, making trouble. Have the callaloo soup, finger-size grilled boudin, cucumber salad, beignets (fritters) of shrimp, couscous, a creamy coconut sorbet. If you've come up by way of the coastal fishing villages, drive back via La Trace (the interior highway that cuts through a rain forest). Stop at Arborétum de la Donis, a flower plantation.

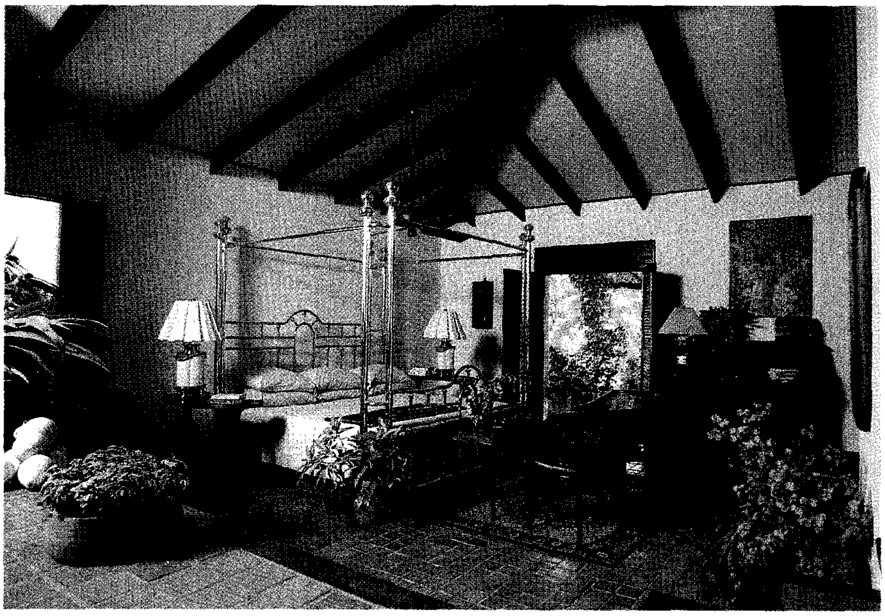


High church: *Morne-Vert, Martinique.*

Another drive takes you through spectacular jungle. First reserve a table at Chez Mally Edjam, in Basse-Pointe, a northern fishing village, and have grilled fish, soupe de poisson. After Basse-Pointe, head northwest, past the pineapple plantations and toward Macouba, and you're on an excellent but very winding mountain road with *rien du tout* on one side, sheer cliffs covered with man-size ferns and tangled vines on the other. Watch for the fromager tree, a grotesquerie if you ever saw one—its large, ugly roots clinging to rock, its bark a ghastly gray. It has thorns, too. Ugh! This is the tree that's supposed to be home to zombis. The scenery as you cross the Potiche River is the climax of this drive.

The lure of Martinique is the total scenic change between north and south. In the south, there are pastel houses with French doors and jalousies, small squares with a church, a town hall, cafés, and . . . reggae blasting in the streets. The town of Ste.-Luce is a beauty. Plan to have lunch in nearby Ste.-Anne, at Aux Filets Bleus, a spectacular-looking restaurant on the beach. On the way to Ste.-Anne, take a short northward detour to Rivière Pilote. In a flower garden in the town square there's a bust of Schoelcher, the white Frenchman who abolished West Indian slavery. The bust is white, but the face is painted black, so the liberator looks like one of the black-faced lambs grazing the hills. The mayor, we were told, wanted it this way.

If you don't stop at Ste.-Anne for lunch, go farther east to Chez Mireille, in Cap Chevalier, for wonderful food. Yes, there's plastic sheeting over white linen, but you'll eat the best crab farci



Jungle luxe: *Haiti's Relais de l'Empereur has gold-plated faucets, champagne for breakfast.*

Photograph by John Naar.

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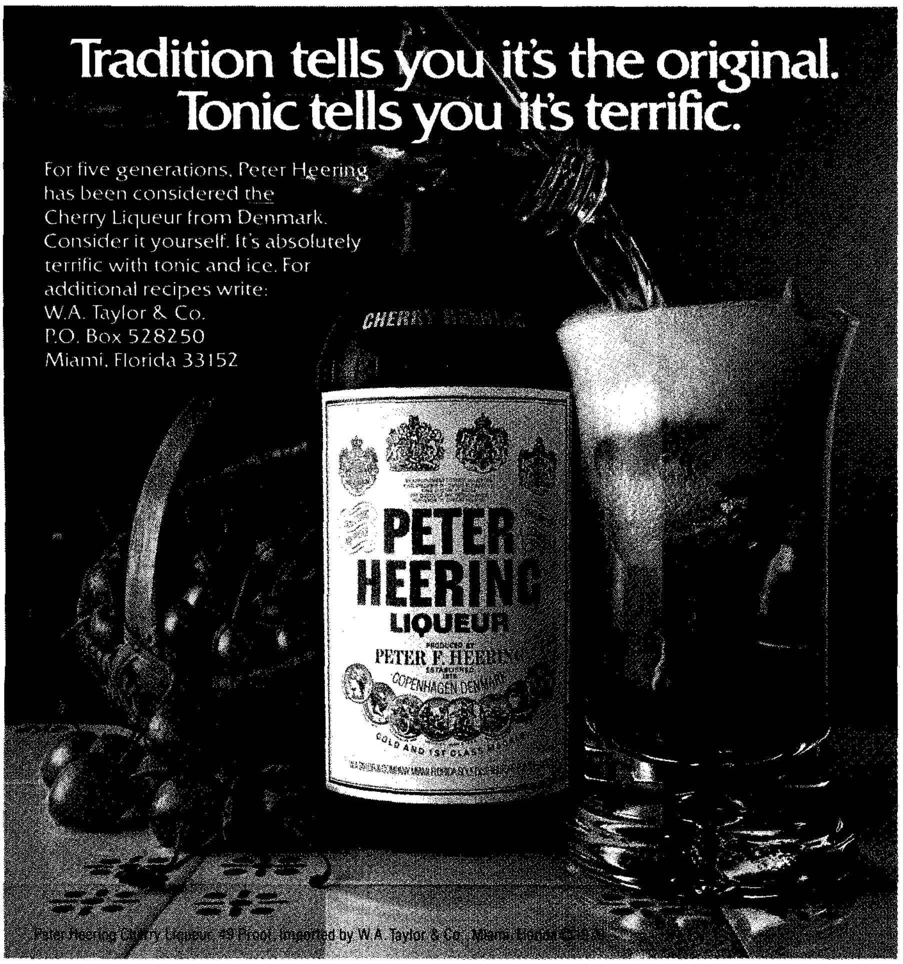
SANDY BEACH



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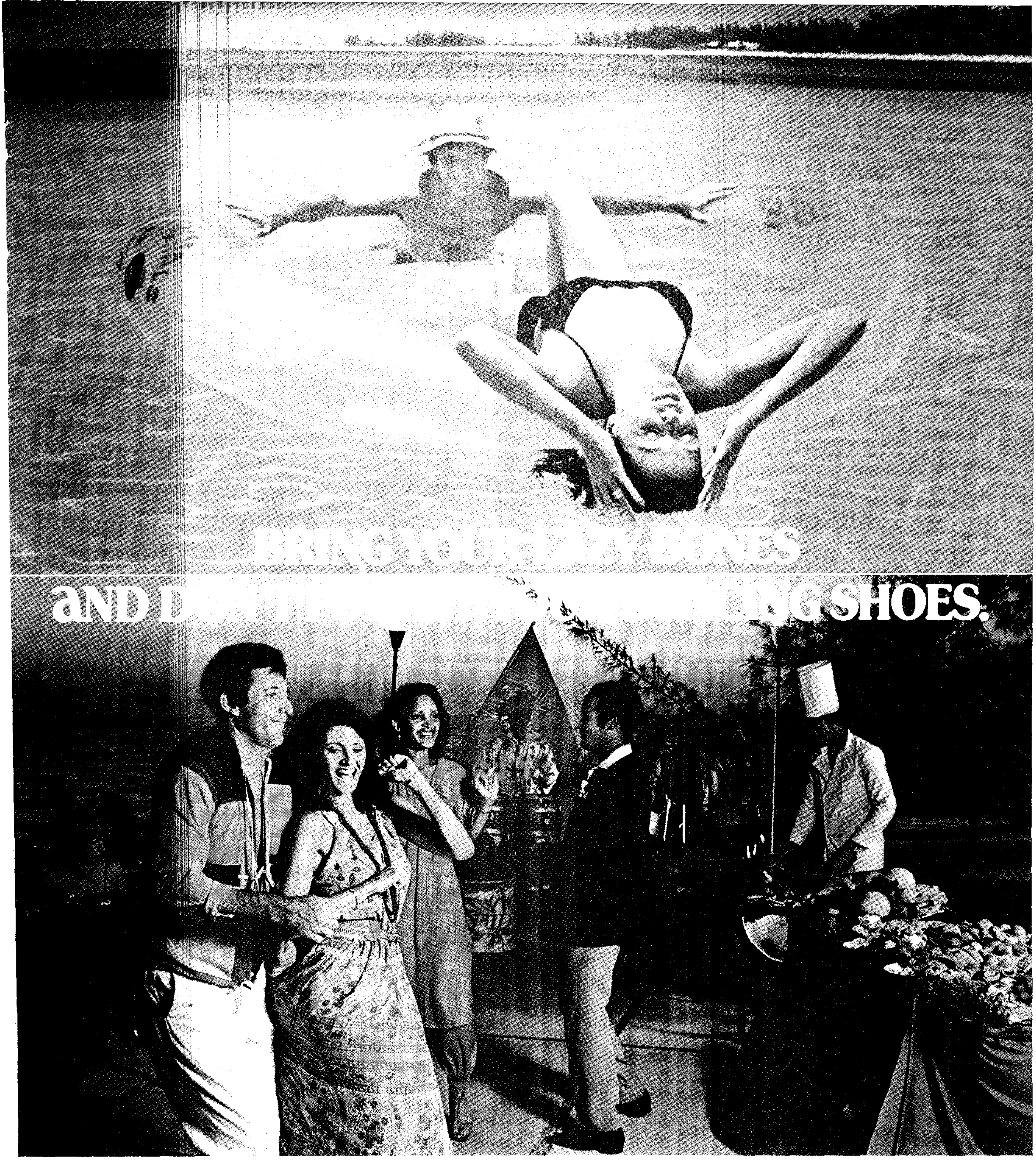
(stuffed crab, light and fluffy) on the island; excellent blaff (clear bouillabaisse flavored with lime), tart and gutsy; and good beignets of shrimp.

Nights in Martinique are for dining under the stars. In Pointe-du-Bout, that small slice of land twenty minutes by ferry from Fort-de-France, the Matador has excellent beignets of oursin (sea urchin) and baked soudins (tiny local clams). No, Matador's not a Spanish place; the name is creole for "haughty woman in full costume." At Villa Créole, eat in a lovely garden and have local crayfish. In Fort-de-France, the restaurants have cosmopolitan zip. Le Grand Voile is expensive, with a dining room on the water; Le Tiffany is in a gracious old mansion; Lafayette's dining room has a Parisian feel, and its buffet froid at lunch is more French than creole. Wherever you are, have the sauce chienne, the table condiment of tomato, onion, and herbs (almost like the Mexican salsa cruda flavored with capers). And at the supermarket, buy the hottest pickled peppers in creation—slivers of carrot, pepper, turnip. *Merveilleux.*

Palms asway: *At Dominicus Beach Resort.*

Where to stay in Martinique? In Pointe-du-Bout, the Bakoua Beach Hotel combines Martiniquaise flavor with excellent comforts. There's a beach of dark sand, a swimming pool, tennis courts, and, only a five-minute drive away, an eighteen-hole Robert Trent Jones golf course. There are 100 rooms facing the water (and some deluxe villas). Rates: $150 to $175, double occupancy, including breakfast; a 10 percent service charge is additional. In nearby Anse d'Arlet, the Hotel Callaloo, on the beach, charges $62 per room per night, double occupancy, including breakfast and dinner. In the south of the island, you swim off white sandy beaches, and the emphasis is on water sports. Diament Novotel, in Le Diament, is *the* place to stay. It's a large, spanking-white hotel (180 air-conditioned rooms). Rate: $98 per room per night, double



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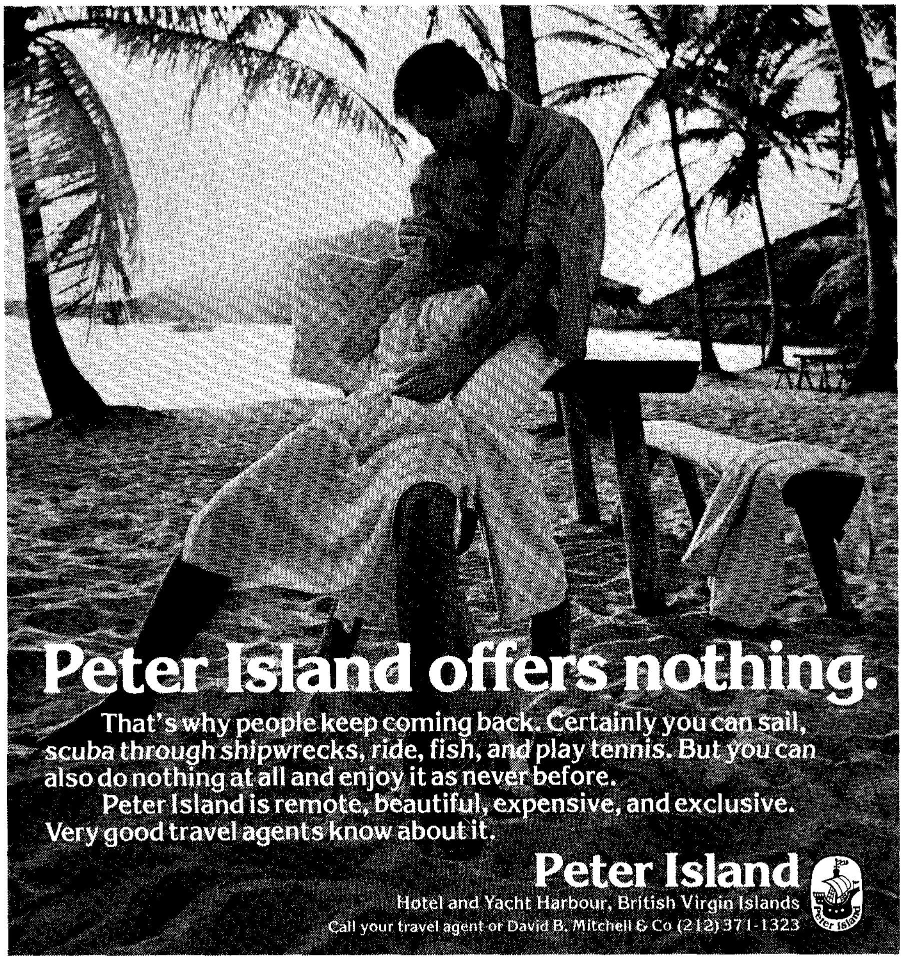

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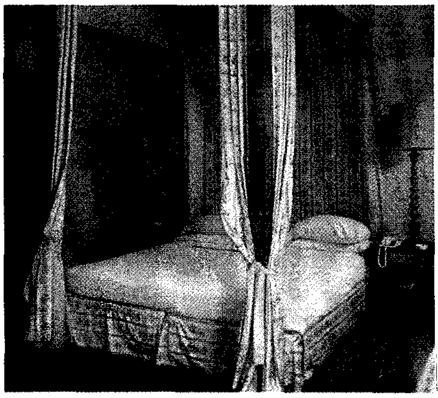
occupancy, including a service charge and breakfast. There's a Club Med ($680 to $780 per person per week, double occupancy, meals and activities included) near Ste.-Anne. In that town there's Manoir de Beauregard, an elegant eighteenth-century mansion with antiques and great atmosphere (you'll sleep in a canopy bed). Rate: $74 per night for a double-occupancy room with breakfast. There's a pool, and it's good fun, though it's near a children's school and playing field. This hotel was recently purchased by the owners of Hotel Plantation de Leyritz, an old banana plantation near Basse-Pointe. Double-occupancy rooms at Leyritz range from $74 to $115 per night, including breakfast. On the east coast, St.-Aubin Hotel, a Victorian plantation house, has spare, neat rooms and a glorious setting for $43 per double, including breakfast.



Canopied quarters: *Crane Beach Hotel.*

HAITI

SOME PEOPLE REFUSE to go to Haiti. They go to less complicated countries and feel neither rapture nor shock—two emotions you always feel in Haiti. The poverty and unemployment pull at you: Grown men stand in the streets with nothing to do. The educated man shows his diploma to a hotelier, who shakes his head—no, there are no waiters' jobs open. In the slums of Port-au-Prince there is deep mud in the streets, the result of heavy rains, deforestation, poor drainage systems. And there are few good roads. Why go to Haiti at all?

You go because there's life and brightness and energy wherever you turn. There's humor, too: Watch a traffic snarl of tap-taps, the brightly painted buses so named because your derrière goes *tap-tap* over the bumps. Each bus

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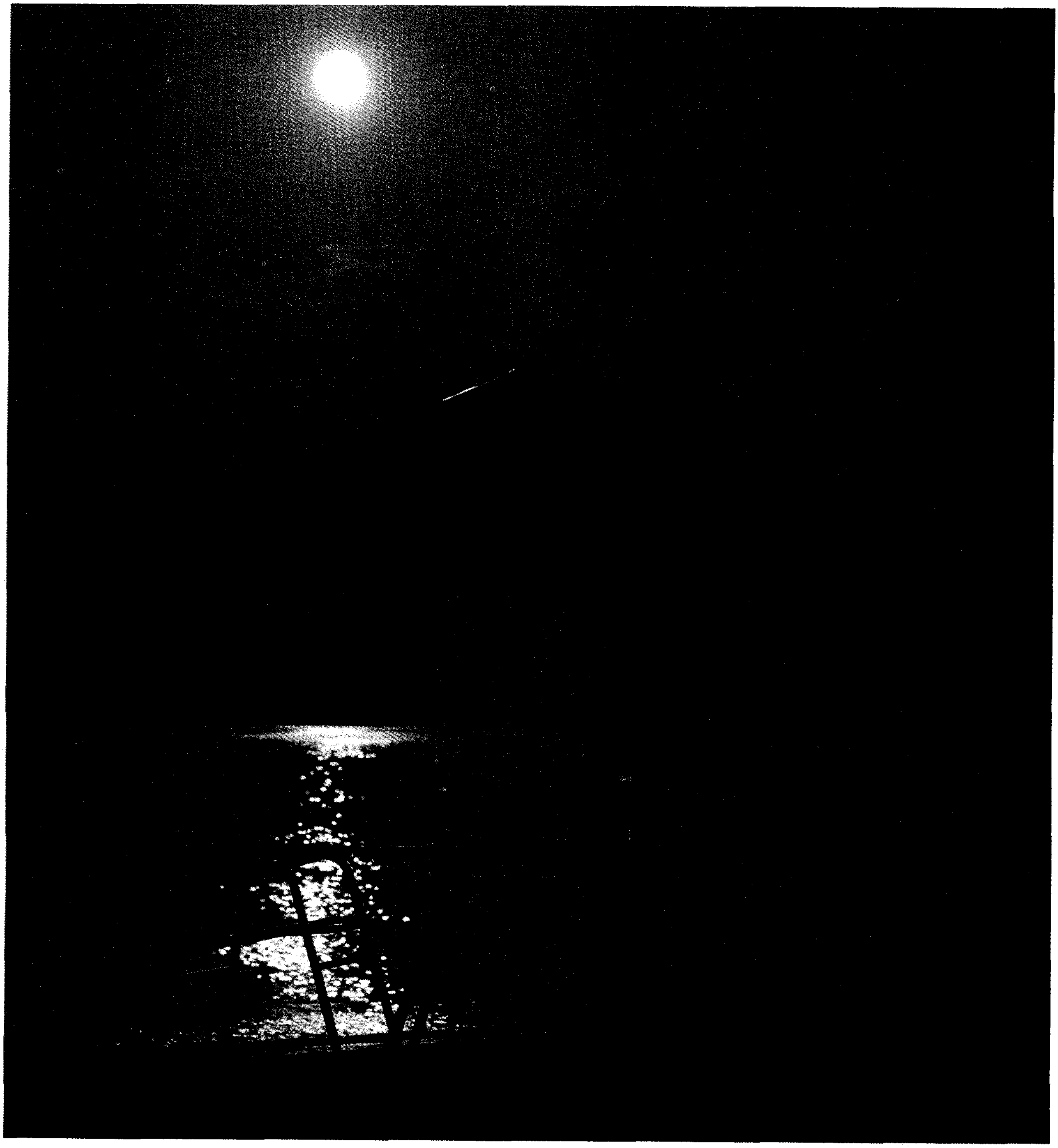

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has a name, and seeing two names gives a key to the Haitian psyche: *La Vie Drôle* is one. *Merci, Bon Dieu* is another. There's friendliness in Haiti—people press you to hire them as guides, to buy their suitcases and shawls, but you can walk the streets and be safe.

There are other reasons to go. The hotels and pensions are stylish, extravagant, witty, fantastic—and a few are bargains. Haiti's art tradition continues strong. (The Haitian Arts Festival, a fiesta of local dance, music, crafts, painting, and sculpture, takes place January 10 through 31.) You can buy a painting of any size for any price, you can lug home a papier-mâché tap-tap, you can have intricate stitchery on a $25 dress, or you can buy high-style hand-painted chiffon blouses. The restaurants serve sophisticated French and gutsy creole cuisine in lovely surroundings: in gardens, on fern-filled porches, among twinkling lights. One restaurant is worth a two-hour drive through the mountains just for lunch; the cooking at Pension Craft tastes like Provençal with a creole soul.

As you drive south from Port-au-Prince to Pension Craft, stop midway at a high spot in the mountains (the road is excellent) and park your car. All around, the silence sings. The green hills look like crumpled taffeta: coffee plantings, tiny villages, a single grave speckle the slopes. Below, you can hear very faintly (as if you were waking from a dream) the cries of a village, the drone of a cow, the crow of a rooster. Buy a cocoyer along the road—it's a sweet candy like a praline, but made with coconut. Eat some peanut brittle; it's the finest you've ever had, its sugar caramelized to dark brown.

You go to Pension Craft for Adeline Danies's cooking, but you also go to see Jacmel, a tiny seaside town that's beautiful and faded. Its pastel, lacy-balconied mansions and shuttered warehouses are empty, but the town's gracious still. At the pension, walk up the staircase and see the photographs of long-dead Haitian presidents who dined there. The furniture's a dark, glossy mahogany, the rooms are inexpensive ($70 per room per night, double occupancy, including breakfast and dinner). The specialties: roast baby kid with garlic, sautéed conch, bon poisson (red snapper in rich tomato sauce), stuffed cabbage, langouste. There is a comfortable goodness to Adeline Danies's food, a quiet restraint to her seasonings—elegance too.

Most travelers stay in Port-au-Prince or in its hilly suburb, Pétionville, and do their swimming in the hotel pools—the beach is an hour's drive away. The great-

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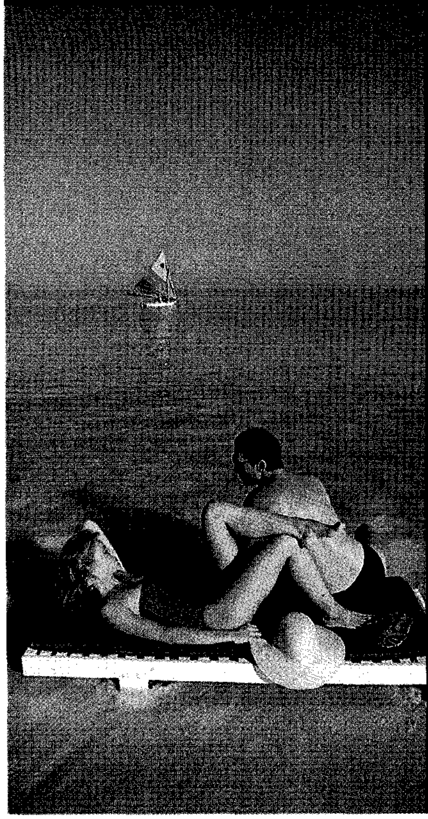

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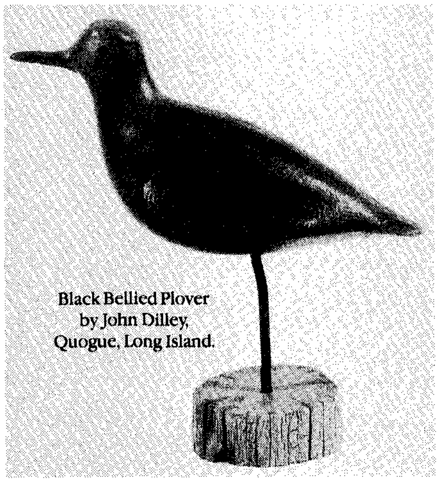

Black Bellied Plover by John Dilley, Quogue, Long Island.

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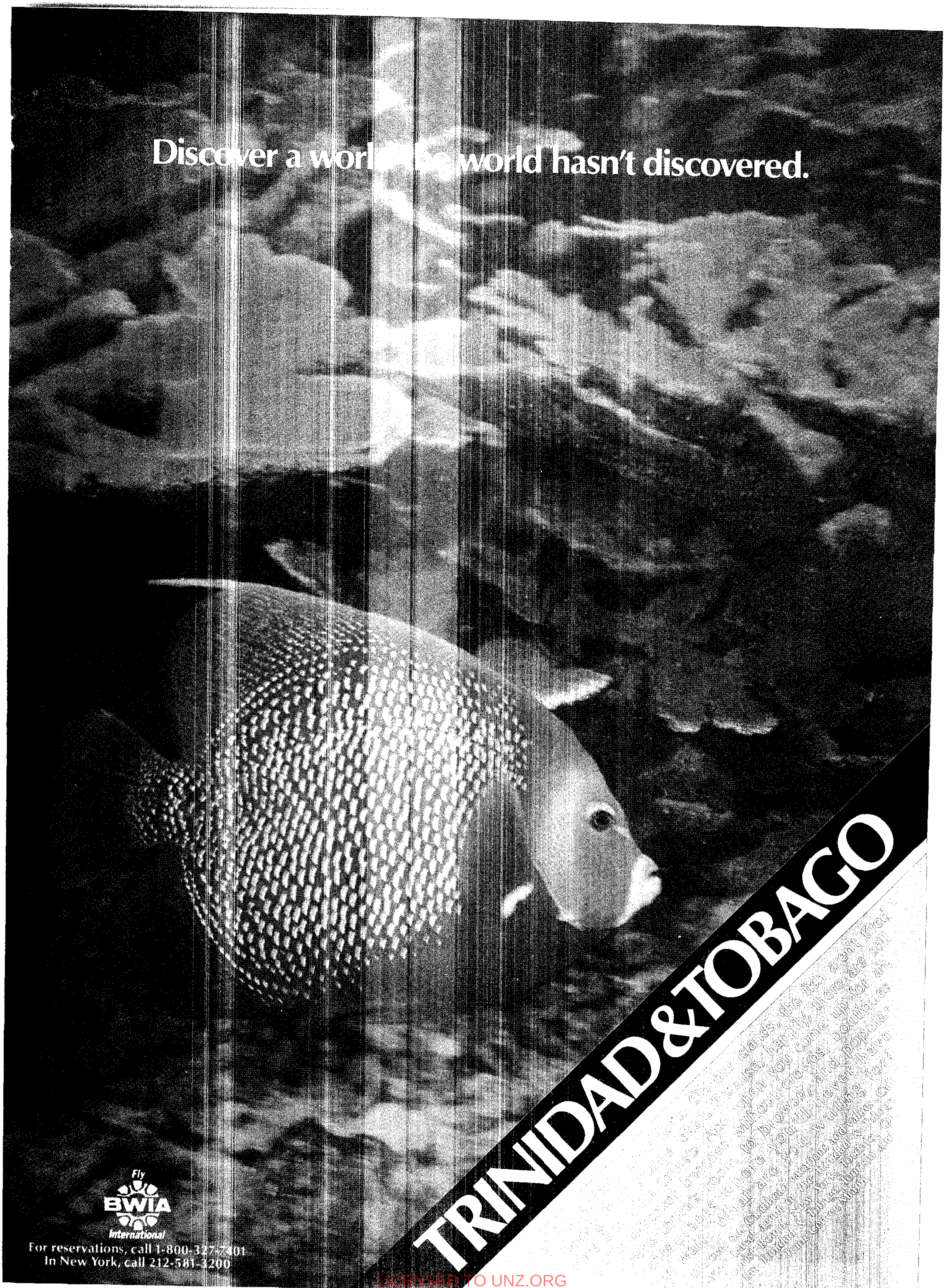
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aunt of Haitian hotels is the witty Grand Hotel Oloffson, a sagging white gingerbread palace set in a green garden. It was designed for grace and sociability. You can sit on a grand swath of front porch and watch the sun set while you eat and drink. Last summer, Al Seitz, Oloffson's owner, died, but now that his wife, Sue, is managing, nothing essential has changed, though there's been some sprucing up: new plumbing, fresh paint, an expanded menu. You can spend an indolent week here, meet interesting people. There's a friendly, high-class-boardinghouse atmosphere. You'll like the dowdy rooms. Rates: $65 to $120 per room, double occupancy, including breakfast.

Another beauty, the Hotel Splendid, in Port-au-Prince, has a creamy-white exterior, rose-colored awnings, the supple look of a Riviera hotel. There are remarkable floors of inlaid wood, turn-of-the-century Haitian Beaux Arts–period paneling on the first floor, La Bougainvillee Restaurant. The bedrooms are in a separate, modern annex, not so regal as the hotel's rooms, but good-natured, efficient. Rates: $55 and up for a superior double-occupancy room, plus a 15 percent service charge and tax.

Then there's Habitation Leclerc, with its lavish villas, boiseried rooms, Gobelin tapestry, gambling casino. Although there's a pool to every three or four villas, it's still not an intimate kind of place, and it doesn't have the wit, the fun, of the Oloffson. But if you want to gamble in luxury and eat good food, book at once. Rates: $120 per night per room, double occupancy; $170 for a villa suite.

Haiti's newest—outrageous—hotel is the Relais de l'Empereur, owned by Olivier Coquelin, who built (and has sold) Habitation Leclerc. It's in Petit-Goâve, a small, poor fishing village an hour's drive from Port-au-Prince. The décor's nineteenth-century French baronial, which means elephant tusks on the walls, canopy beds, gold-plated faucets, ceiling fans that go *hrong, hrong* all night. Guests eat superb black-bean soup and grilled lamb by flickering candlelight. Everybody eats at one table, so vacationers should like one another. Every day they're transported to Cocoyer Beach by motor launch to swim in clear water, dip in a gorgeous pool, drink rum from coconuts that have been lopped off trees before their very eyes, and watch Coquelin's pet leopards frisk in a garden. It's Eden, but it's an expensive Eden. Rate: $250 per room per night, double occupancy, including breakfast, lunch, *(Continued on page 76)*

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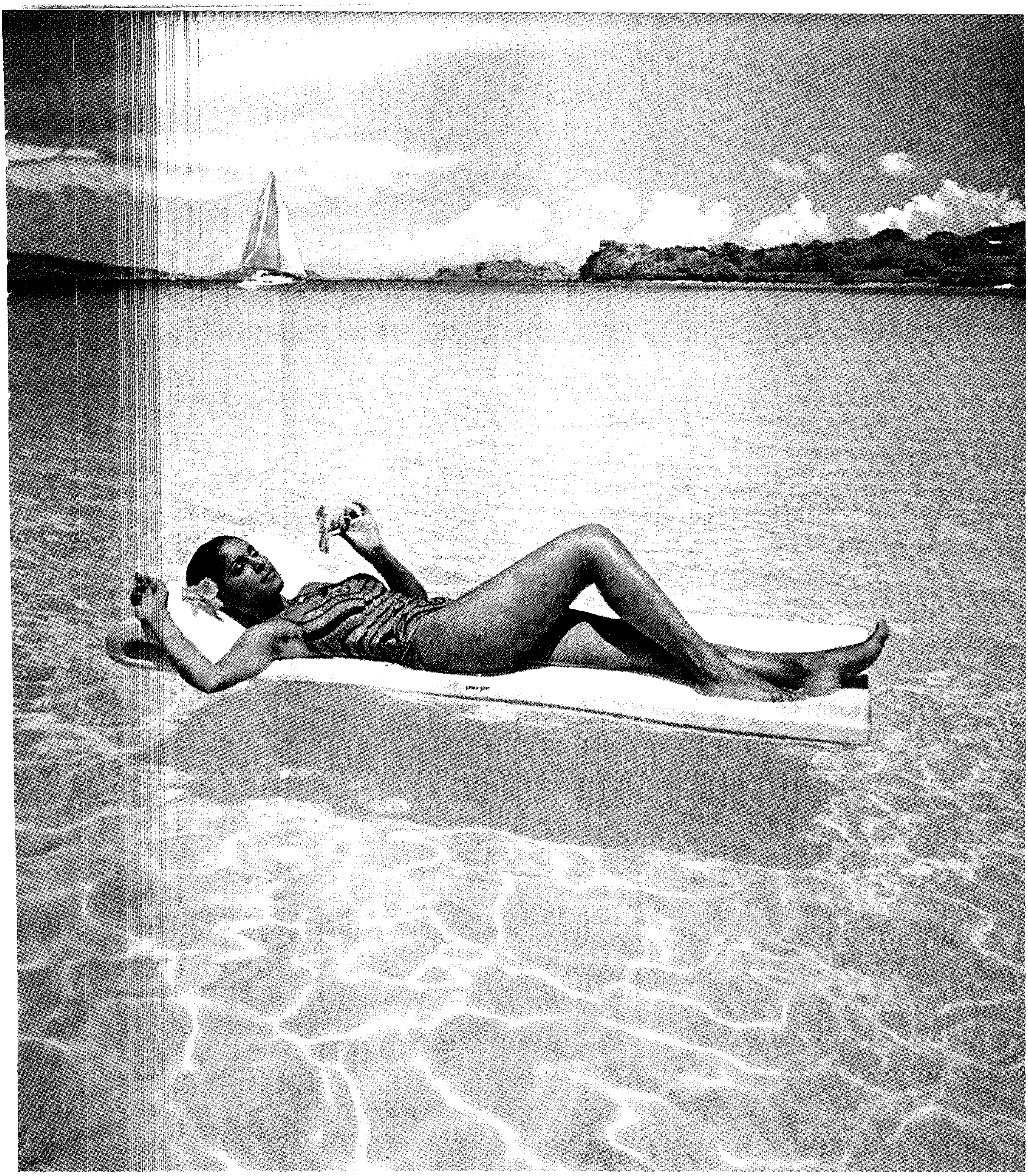

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PLACES TO PLAY

BY MICHAEL W. ROBBINS

THE CARIBBEAN IS ONE OF the world's best places to play, with sports facilities that now rank among the world's best: Tennis matches don't get rained out (though not even Englishmen play at tropical midday); the trade winds make it a new golf game every time you tee up; around many islands—coral or volcanic—the Caribbean water is clearer than our air. It's a different world down there. We asked players and pro travelers to recommend their favorite places, places where they'd send their enthusiast friends. What we've listed are the players' and pros' choices as top facilities for tennis, golf, and diving. Get in touch with them through your travel agent or through the tourist board of the island where the facilities are located.

TENNIS

Caribbean Tennis Club, St. Croix, United States Virgin Islands. Clustered in the hills near Christiansted (that's the nearest place for lodging), this club offers lessons, tournaments, and match-ups with local players. Plus ocean views and sheltering palms. A week of play is $25 per player. Twelve courts (seven lighted), pro, and pro shop.

Montego Bay Racquet Club, Jamaica, West Indies. Once a private club but now a refurbished small (38 rooms) hotel in the hills above MoBay, it's equipped with a pool and a worthy dining room to complement the worthy courts, clinics, tournaments. Court time is free to guests, with lessons about $16 per hour. Rooms are about $100 per couple per night in season.* Seven Laykold courts (all lighted), pro, and pro shop.

The Tennis Village, Palmas del Mar, Humacao, Puerto Rico. Pairs of courts are spread around under the palms, and the 100 villas are nestled on the hillside like a Mediterranean coastal village. Time on the five Har-Tru and fifteen Tenneflex courts runs $12 per person per hour, with lessons pegged at $17.50 per half-hour. Four of the courts are lighted; there's a pro and a pro shop. Distractions abound: beaches, pools, boats, horses, golf, the *view*. A double-occupancy room costs $145 per night.

Tennis Village: *At Palmas del Mar, Puerto Rico.*

Buccaneer Hotel, St. Croix, United States Virgin Islands. From its vantage, above Christiansted Harbor, the venerable Buccaneer manages to emphasize *all* sports: golf, scuba, swimming, fishing—and tennis. The courts are immaculate; there are ball machines; the hotel holds tournaments—tennis is taken seriously here. Court time is $4 per hour; lessons are about $15 per half-hour. Rooms: $120 to $195 per couple per night. Eight Laykold courts (two lighted), pro, and pro shop.

The Half Moon Club, Montego Bay, Jamaica, West Indies. Another complete, first-class resort, a virtual village-by-the-sea, with main hotel and cottages right on the beach. Tournaments are held on the courts, and lessons are available at $20 per hour. Double-occupancy rooms cost $209 to $229 per night, with breakfast and dinner. Thirteen Laykold courts (four lighted), pro.

DIVING

Buck Island National Monument, St. Croix, United States Virgin Islands. An underwater park with hundred-foot visibility, this 880-acre facility has to be the *ne plus ultra* of snorkeling. Two marked trails lead over and through the reefs and forests of coral.

Most resorts arrange snorkel trips, and a fleet of boats run daily out of Christiansted Harbor to Buck Island, about twenty minutes away. It's not only for guided tours; you can float alone or scuba there as well.

St. Thomas Diving Club, Villa Olga Hotel, St. Thomas, United States Virgin Islands. Snorkeling is excellent all around the Virgin Islands, but the long tra-

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Undersea trail: *One of two marked paths at Buck Island.*

**All rates quoted in this article are for the high season, which runs from mid-December to mid-April, and unless otherwise noted do not include meals.*

Photographs: top, Solomon-Martin; bottom, Al Grotell.

dition of St. Thomas scuba diving is understandable: There are over 100 dive sites, from coral reefs to caves and wrecks. Villa Olga is a fifteen-room divers' resort operating five dive boats offering two-tank dives for $60, seven-day dive passes at $300 for certified divers—and a learn-to-dive lesson at $40. Accommodations are $82 per couple per night, including breakfast.

Bonaire, Netherlands Antilles. Bonaire is small and flat, a reliably sunny coral island. Surrounding it: miles of pristine rainbow reefs and marine life, warm water with hundred-foot visibility and no current. To reach excellent, uncrowded dive sites takes no more than a walk across the beach—which means there's good snorkeling too.

Bonaire's enthusiastic (it's not just a job) dive operators include Ady Everts and Eddie Statia, at Bonaire Scuba Center, (800) 526-2370; the Hugheses, at Dive Bonaire, (212) 741-2770; Bruce Bowker, at Carib Inn (011-599-7-8819). The legendary Cap'n Don Stewart pioneered Bonaire scuba, and his Aquaventure offers six guided dives for $132, a two-day "Resort Course" lesson for $100. At his dive resort, Habitat, cottages rent for $60 per couple per night.

Grand Cayman Island, Cayman Islands, British West Indies. Living-coral reefs, wrecks, caves, and a 600-foot cliff shimmering with underwater life—all of it just offshore in pond-calm waters—explain the lure of Grand Cayman for the world's serious divers.

Most resorts offer dive packages, and dive operators are numerous. The largest dive operator is Bob Soto's Diving, Ltd. (on the island, 809-94-92483), with four shops offering two-tank day dives for $30.

Divers' resorts include Spanish Cove, with 25 units, on the northwest point of the island, and Cayman Diving Lodge, with eighteen rooms, on the southeast coast. Both offer dive packages, instruction, equipment, dive boats, and courses in underwater photography. Rates: At Spanish Cove, double-occupancy rooms are $85 per night. Cayman Diving Lodge rates average $140 per couple per night, including breakfast and dinner; diving fees are also included.

The Bahamas. With 700 islands and cays set in transparent seas, Bahamas diving—scuba or snorkel—ought to be superb, and it is. Of special interest is the Underwater Explorers Society, a dive complex with certified staff, boats, docks, and an eighteen-foot-deep training pool. It offers learn-to-dive lessons for $49, a certification course for $275, a seven-day unlimited-dive package for $275. No accommodations there, but the Lucayan Bay Hotel is next door. Double-occupancy rooms: $55 to $75 per night.

Bahamas "out islands"—the Abacos, the Exumas, Rum Cay—offer first-rate dive sites. San Salvador is drawing enthusiast divers, and off Andros Island lies the 120-mile Andros Reef, one of the largest barrier reefs in the world. On Andros, dives can be arranged through Small Hope Bay Lodge—including occasional *deep* dives down to 180 feet. Rates at the lodge: $130 per couple per night, including three meals.

Pigeon Island, Guadeloupe, French West Indies. Coastal diving sites, with wrecks and coral reefs, are found off the south and west shores of Basse Terre, one of the islands that make up Guadeloupe. Jacques Cousteau frequents the protected waters off Pigeon Island. If it's good enough for Cousteau . . .

From its dive center on Pigeon Island, the Club Med Fort Royal operates a scuba school with free lessons for guests, who pay $1,265 to $1,345 per person (double occupancy) per week—meals, activities, and air fare included. Resorts in Gosier arrange dives off Pigeon Island, as well: The PLM Hotel Callinago, with 41 rooms on the beach, costs $539 per couple per week; the Auberge de la Vieille Tour, with 82 rooms around an old sugar mill, is $707 per couple per week, including breakfast.

GOLF

Cajuiles 1, Casa de Campo, La Romana, Dominican Republic. Seven of the eighteen Pete Dye–designed holes *interact* with the Caribbean surf in a way that brings fresh impact to the term "water hazard." Four holes play into the wind, and the sand traps seem almost as long as the fairways, making this a long 6,770 yards. With tees and greens banked by stone and wood walls, the course not merely is a harrowing challenge but effects a sculptured beauty.

Greens fees: $20. Carts: $20. Caddies: $10. See Casa de Campo write-up on page 76 for rates.

Mount Irvine Bay Hotel and Golf Course, Tobago, West Indies. This championship course sprawls some 6,900 yards along natural terraces above the bay. Underfoot, irrigated Bermuda grass; overhead, towering coconut palms—a deceptively gentle layout, often uncrowded.

Greens fees: $15. Carts: $20. Caddies: $6 to $7. Double-occupancy suites run $196 per night, cottages slightly more, with breakfast and dinner.

West Course/East Course, Dorado Beach Hotel, Puerto Rico. Doglegs and double doglegs! Golf-course architect Robert Trent Jones left his characteristic marks on these two lush seaside championship courses (the two courses at sister resort Cerromar are also his handiwork): "Well bunkered" and "challenging" are the terms that recur. West is 6,913 yards, par 72; East is 7,005 yards, par 72. Chi Chi Rodriguez heads a stellar roster of teaching pros. The courses draw a crowd; signing up will be necessary.

Greens fees: $15. Carts: $20. Double-occupancy rooms are $215 to $265 per night, including breakfast and dinner.

Fountain Valley Golf Course, St. Croix, United States Virgin Islands. At the behest of Rockresorts, the Caneel Bay/Little Dix Bay operators, Robert Trent Jones designed this lush, tough (Chi Chi Rodriguez set the record at 69) course in a palm-lined valley of lakes and deep ravines. A hilltop pro shop and the Terrace Dining Room overlook the 6,909-yard, par-72 course.

Greens fees: $15. Carts: $9. No accommodations at the course. Cane Bay Plantation (room rate: $116 per night, double occupancy) is the nearest resort.

St.-François Golf Course, Hamak Hotel, Guadeloupe, French West Indies. A rolling, seaside layout, this eighteen-hole course was a long time in the making but finally opened to high praise. Uncompromisingly trapped and generously bunkered, it rewards accurate play. The 6,755-yard, par-71 course is operated by Hamak Hotel. Greens fees: about $16.50. Carts: about $14. Hamak's villa suites are $210 per couple per night.

Tryall Golf and Beach Club, Hanover, Jamaica. A mature, manicured championship eighteen-hole course that takes every advantage of its sloping, ex-sugar-plantation site on the beach. You may damn the sea breeze, but it's hard to keep your eyes off the Caribbean. Tryall is 6,800 yards, par 71.

Greens fees: $15. Carts: $25. Caddies: $9. Double-occupancy rooms in the Great House are $160 to $230 per night, including breakfast and dinner.

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(*Continued from page 72*) and dinner. You could come just for lunch and a a swim at Cocoyer.

You will shop well and eat well in Port-au-Prince. Men can buy hand-embroidered Haitian-cotton shirts for about $35; women can get almost anything they want, from sequined evening blouses to cotton caftans. Ambience has delicate chiffon blouses and batik table linens; Gingerbread House has the sequined blouses; the shop at Oloffson has patchwork quilts and hand-blocked Haitian-cotton bedspreads, sarongs, evening separates. At Centre d'Art and Issa Gallery you can browse through racks of unframed canvases; prices start at $35 for a print and go on up. Gallery Claire has papier-mâché art. Be sure to take a tour of gingerbread houses in Port-au-Prince, concentrating on the avenues du Travail, du Chili, Gregoire, and the rue de Bois Verne.

Most of the better restaurants are in Pétionville, where flowers tumble over stone walls and it's cooler. The food's bistro French. Chez Gérard (expensive) has its tables around a 200-year-old fern; at La Belle Epoque, more modestly priced, you're served in an airy Victorian house. Côté Jardin, set in a lush garden, has a Breton chef. La Lanterne serves candlelight dinners by a swimming pool. At Le Picardie, one of Pétionville's nicer, inexpensive pensions ($70 per room per night, double occupancy, including breakfast and dinner), you eat on a terrace overlooking the city. There you'll be served excellent French food, Friday-night barbecue, creole food to order. Nearby, Kinam serves on a small terrace.

DOMINICAN REPUBLIC

TO WRITE ABOUT A vacation in the Dominican Republic is to sound like a travel folder: "Everything for the person who seeks total relaxation. Unsurpassed sports facilities, marvelous beaches, colorful towns, a peek into history." Well, the island does have all of this—it's just that everything's far apart, so do some driving to combine your pleasures.

The unsurpassed sports facilities are at Casa de Campo, the 7,000-acre Gulf & Western resort at La Romana, 70 miles east of Santo Domingo. The golf, tennis and racquetball courts, polo, horseback riding, trap- and skeet-shooting, and gymnasium are terrific. You can go on sunset sails, deep-sea- and river-fish, snorkel, or simply sit at the in-pool bar and drink Bermudez, the Caribbean's best rum.

You'll never fall out of your bed into the sea: The closest beach, Las Minitas, is ten minutes away by bus. It's crowded, and the restaurant's hectic and disorganized, but the hamburger con queso (cheeseburger) is so terrific you'll forget your disappointment. Bayahibe Beach, a half-hour ($30) drive away, attracts campers, tents, and crowds. There *is* a secluded beach—a 30-minute sail away on Catalina Island.

If you're looking for charm, intimacy, an island paradise, this is not the place; it's much too big, it's too super-organized, you have to clamber onto a bus to get around (unless you've been smart enough to reserve a car). The cottages are so close together you can hear the neighbors; the villas are nicer. But the plantings are gorgeous, and there are several lovely indoor-outdoor restaurants—some with Dominican food, others with good American food (avoid the clattery coffee shop). And the service is good here. It's one of the best resorts there are if you have teenagers or if you love sports. Rates: $170 to $195 per room per night, double occupancy.

Anyone at Casa de Campo will visit Altos de Chavon, Gulf & Western's artful reproduction of a fifteenth-century Spanish village, built as an exhibit center. The Chavon River courses like shimmering khaki below the cliffs, and everything has a Disneyland perfection. You miss the stray cats, dogs, village drunks, litter—the real-life quality of an old Spanish town. But the shopping's good.

The marvelous beach is at the Dominicus Beach Resort, a half-hour by car east of Casa de Campo. This long stretch of sand, with coconut palms bent the way of the wind, can be heaven if you don't mind isolation; contact with the outside world is by radio only. Guests live in round stone huts (*bohíos*) with thatched-palm roofs, straw rugs, mosquito netting, a Dominican rocking chair—rustic and basic. You sit on the beach and watch the waves repeat themselves. And go scuba diving or waterskiing or sailing or horseback riding or play volleyball and tennis. Lunch and dinner are always buffets—sculpted fruits, fried fish, nuggets of chicken, rice, beans, hot sauces. All of this washes down easily with the rum and wine that flow. At lunchtime, pretty sarong-clad guests from South America, Sweden, Germany, and Santo Domingo get up and sway to the music of a local combo. It's a joyful picture; escape, Dominican-style, but forget polished maid service, forget elegance. The rate is $669 per person for seven nights, double occupancy; everything is included.

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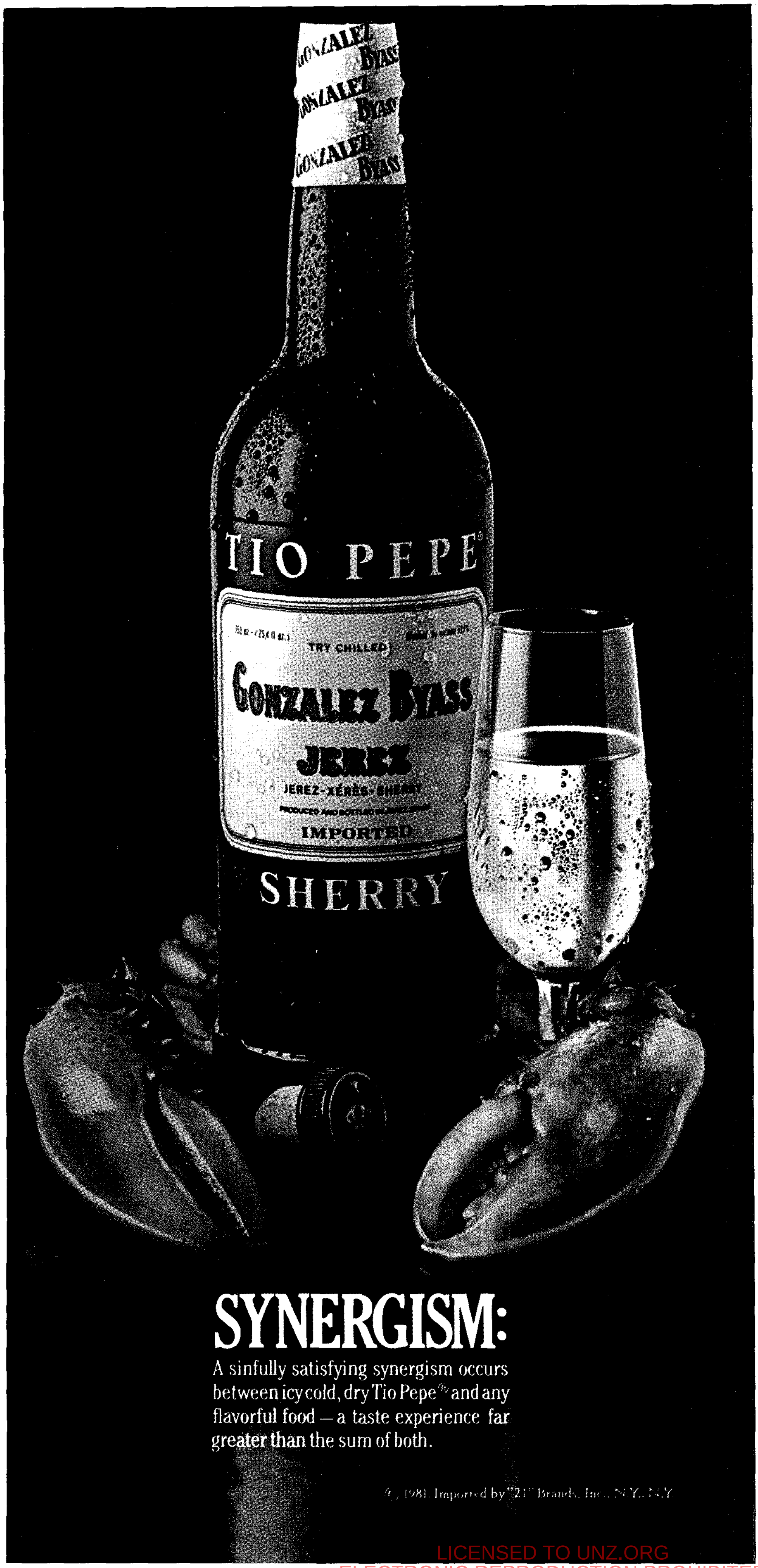

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ISLAND TRAVEL

The colorful town's up north, about a four-hour drive from Santo Domingo. At Puerto Plata, burros trudge the streets, adults stand around watching kids play, Dominican disco blasts from the zinc-roofed, cupola'd houses. The Montessori school—hot turquoise and creamy white, conch shells stuck into the plaster walls—is vivid and bright, and so is the wedding-cake gingerbreading on the hotels and the sagging Commerce Club, with its lacy trim. Have lunch at the Hotel Castilla, a funky old restaurant, then walk down to the beach, a sweep of white sand where women sell grilled meats and a statue of Neptune rises from the sea, trident in hand.

A few minutes away there's Sosúa, a little town with great views of the sea. In 1940, Trujillo asked European Jews to settle in the Dominican Republic; 600 of them founded Sosúa and started a non-kosher dairy industry. Today, Sosúa cheeses, liverwursts, hams, and sausages are sold all over the country. At Passover, Dominican women married to the original settlers—or their children—prepare a Seder. (Anybody can join—it's in Spanish and Hebrew, it costs $10, and to find out about it you write Greta Conhen at Sosúa, Puerto Plata, Dominican Republic.) Although there's a synagogue and a guesthouse named Koch's, there's little sense of a Jewish settlement now—many of the settlers left after the war, and others married Dominicans and reared their children as Dominicans.

If you visit Puerto Plata, start at Jack Tar Village, a scaled-down, economy version of Casa de Campo with an eighteen-hole Robert Trent Jones golf course and superb beach. The cost, $700 per week per person, double occupancy, includes food, drinks, tax, sports—everything. This cluster of shining white stucco cottages, carefully manicured jungle growth, lots of flowers, and plenty of sports activities draws folks from Canada and the Midwest.

The delightful thing about the Dominican Republic is its combination of old city and vacation resort—a rare thing in the Caribbean. Spend a night or two in Santo Domingo and visit the colonial section. Lunch at any of three restaurants: Il Buco (Italian), El Bodegón (Spanish), or the Hostal Nicolas de Ovando, a fifteenth-century building set in a magnificent garden. Visit the Santo Domingo Cathedral, with its flying buttresses; Christopher Columbus is buried here. Go to the Alcázar, the palace where Columbus's son Diego ruled as viceroy. You'll pass by Ozama Fortress, an old prison. (Honestly, those cells are gorgeous!) And when day is done, have

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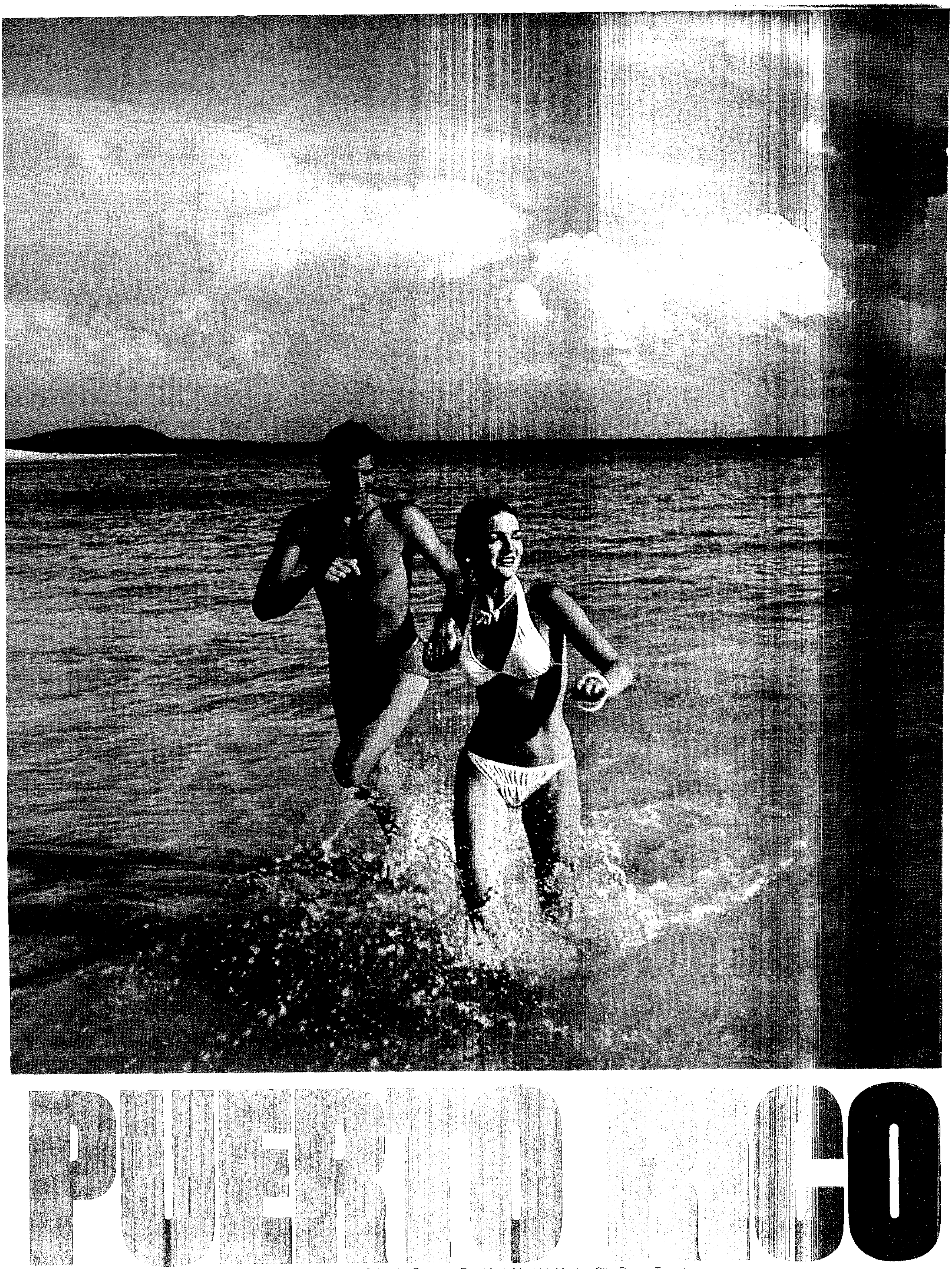

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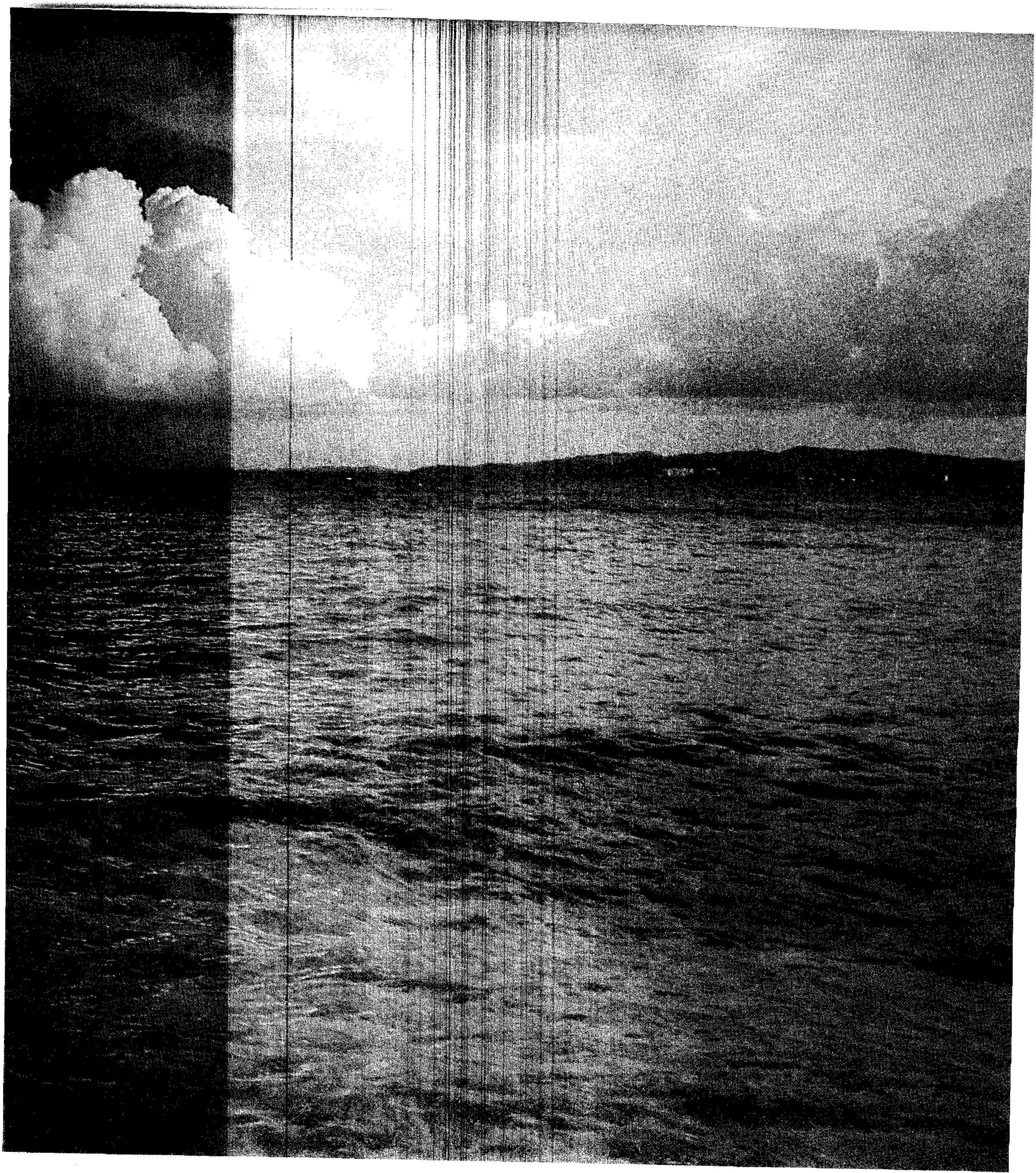

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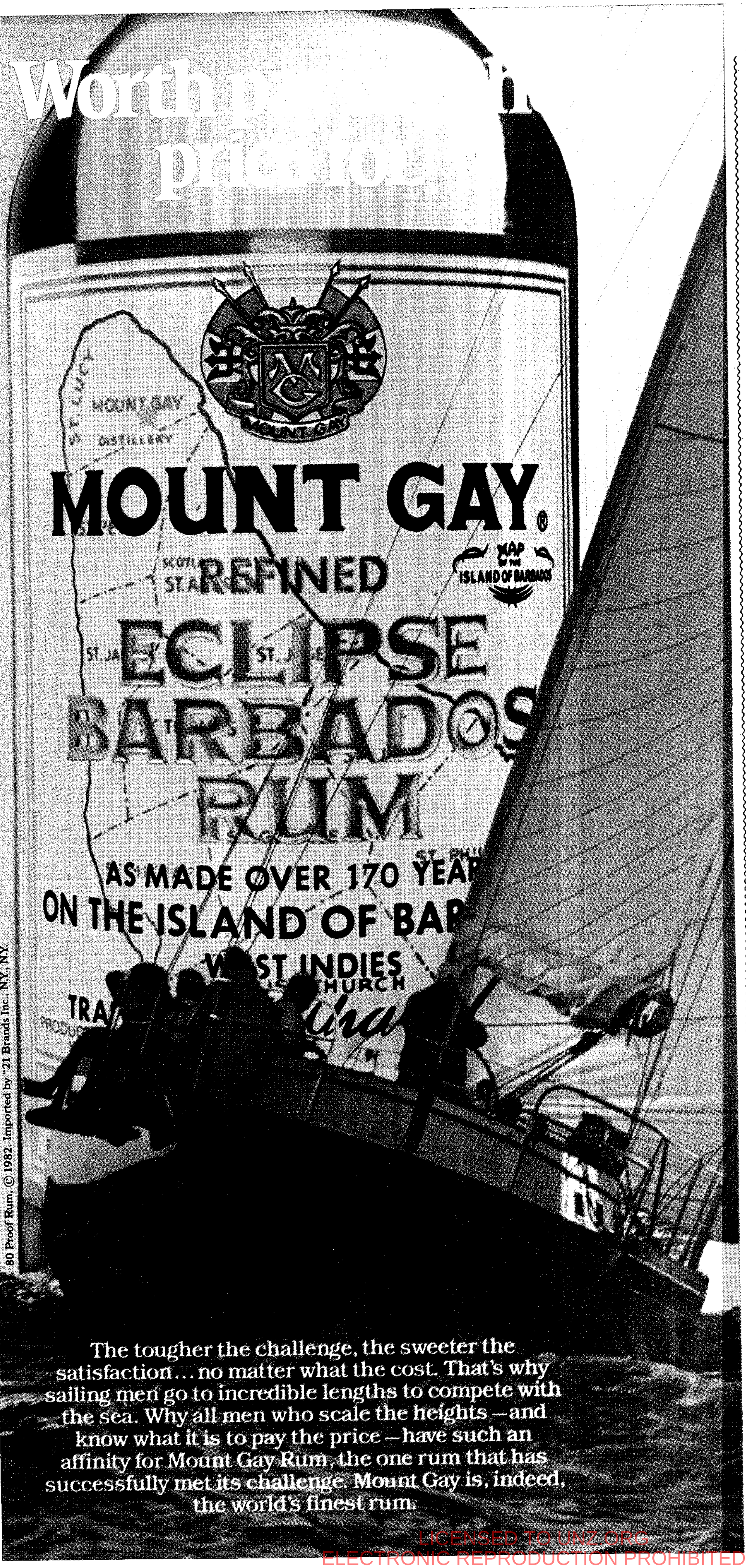

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a lusty paella at Lina, where the waiters wear red coats and the cold shrimp is the best you've ever had.

BARBADOS

IT'S QUITE POSSIBLE to feel deliciously British or deliciously West Indian on Barbados. You feel British when you drive past flat green pasturelands, down narrow roads with stone churches, or through the Scotland District, where the rugged rocks and pounding blue Atlantic *look* Scottish. You also feel British when you have afternoon tea under a pride-of-India tree at the Coral Reef Club, or watch an English lady dining there in her gray lace gown (gray lace was the only thing Miss Marple would wear at night in Agatha Christie's *A Caribbean Mystery*).

But you'll feel West Indian whenever you stay up late. Go down to Baxter's Road, in Bridgetown (Barbados's capital), and listen to jazz at the Bel Air Club; then go on to Enid's, a small rum shop, for chicken or fish-and-chips. If you check the *Advocate-News* you can see which hotel's got what limbo or reggae group, where one steel band's appearing. And when you go, there'll be plenty of Barbadians in the audience. The island's favorite group, the Merrymen, appears twice a week at the Caribbean Pepperpot and sings island songs. Barbadian musicians segue convincingly from the Irish-lilt-like Bajan dialect to American hillbilly when they sing country-and-western.

And wherever you hear music there'll be a Bajan buffet. That means gently seasoned, but still spirited, food: steamed flying fish, pumpkin fritters, sweet potatoes, coo-coo (steamed cornmeal with okra), suckling pig, rice and beans, christophine or eddoes (local vegetables), mild curries. One good idea for music and Bajan buffet is the dinner theater at the Barbados Museum. The show's called *1627 and All That* and features a dance troupe doing a musical history of the island. You may not find many Barbadians in that audience, but it's something you shouldn't miss.

Sunday lunch is the big after-church pastime. The well-to-do on the island go to the Crane Beach Hotel, in St. Philip, for luncheon by the pool, overlooking what may well be the most splendid beach in the world. The oldest hotel on the island, the Ocean View (five miles outside of Bridgetown), is one of the

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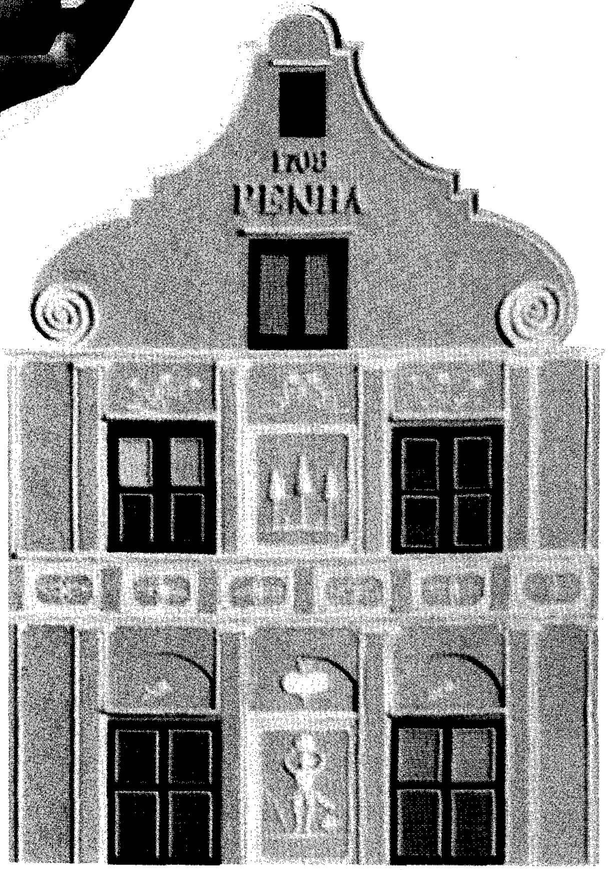

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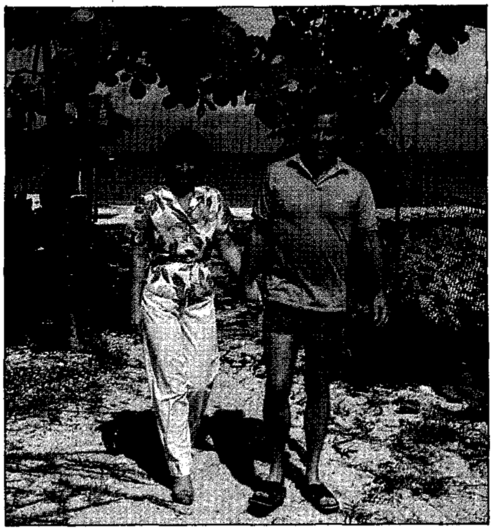

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more traditionally British spots for buffet ("Planter's Buffet"), and is moderately priced. You eat pumpkin soup, curry, West Indian foods on a terrace facing the ocean. There are wicker chairs, pictures of the queen, uniformed waiters who are a little deaf. The Bajan buffet most popular with Barbadians and food-wise travelers is at the Atlantis, in St. Joseph. There are extraordinary views of the Atlantic, below, and a bounty of dishes. The Kingsley Club, nearby, has formal table service in a wicker-furnished dining room; the food's reminiscent of an American Sunday dinner, southern-style (fried chicken, yams, fish, rice, five kinds of pie). Rum punches seem to be done better on Barbados than on other islands.

At night, the restaurant scene's lively and varied. In St. James, Bagatelle Great House serves expensive food in an old stone house; Greensleeves does it in a gracious house by a swimming pool; at Château Créole, waitresses in native madras costume serve the spicy fare. The dining rooms at Inn on the Beach and the St. James Club—both on the water—offer a mix of Continental and West Indian seafood. Near Bridgetown, the Brown Sugar has hanging baskets, a charming Polynesian setting, and West Indian food laced with a few curries and unspicy seafood; it's a favorite with Barbadians at lunch and dinner. Pisces, on the water, serves seafood.

There are two excellent fashion designers in Barbados. Carol Cadogan's shop is called Petticoat Lane at the Hilton. She makes dressy tie-dyed antique-lace skirts, ornamented with limp antique-silk cabbage roses. Simon, in Holetown (near St. James), is more *haute*. He makes expensive, very festive clothes out of Irish linen toweling, piqués, sheers, cottons, and silks, and adds great flounces. Near his shop, Gaye Boutique carries Italian shoes for women and a full line of Allen Solly and Dax for men.

Barbados is famous for its great houses, built during the plantation days. Two of them, Villa Nova and St. Nicholas Abbey, are open all year, Monday through Friday. Villa Nova, once the home of Anthony Eden, is a nineteenth-century plantation house of gleaming white coral stone with a sweeping latticed porch. Inside, it's all splendid and bright, full of English antiques carved from Barbadian mahogany. Outside, there are landscaped gardens full of wild orchids, flowering shrubs, huge mahogany trees.

St. Nicholas Abbey was built around 1650 and is one of three Jacobean plantation houses remaining in the Western Hemisphere. It has curving gables and a grayish, somewhat dour façade that's made from coral, limestone, plaster, and horsehair. It has been in the Cave family since 1820. Notice the Coalport service in the dining room, the Wedgwood miniatures in the library. There are fireplaces in the upstairs rooms! Go and see the twenty-minute film on the plantation in the 1930s—women bobbing down the ramp, a small boy squinting into the sun; then the film cuts to footage on the cane fields and shots of Barbadians working in the syrup factory. In one of the abbey's rooms, you'll find slave lists from the 1800s: Jenny Margaret was worth ten pounds.

While you're down at the Barbados Museum, take a look at the marvelous exhibits of colonial silver and china. In the Cunard Gallery, seek out the early-nineteenth-century prints of plantation life done in England. English couples in Jamaica are depicted as a "Segar Smoking Society"; caricatures show men and women smoking huge cigars. And there's one print showing a grotesque man accosting a mulatto beauty—his daughter. He has swollen legs—Barbados leg, a form of elephantiasis. An evening at the museum, once a military prison, gives you a feel for those bad old days.

Some recommendations for lodging on the island: The Crane Beach Hotel charges $200 a night for a double-occupancy one-bedroom suite furnished with imported French cottons and canopy beds. The Coral Reef Club, on the west coast, charges $232 to $308 per night for a double-occupancy cottage, breakfast, lunch, and dinner, included. The Colony Club, next door to the Coral Reef, charges $190 to $235 per night for a double-occupancy room, breakfast and dinner included. The Sandy Lane Hotel charges $335 to $385 per night, double occupancy, including breakfast and dinner. At the Coconut Creek Hotel, the rate for a double-occupancy room is $170 to $200 per night, including breakfast and dinner. On the south side of the island, Southern Palms charges $99 to $169 per night for a double-occupancy room. And don't overlook rentals in Barbados: Call Claire Packman, At Home Abroad, (212) 421-9165.

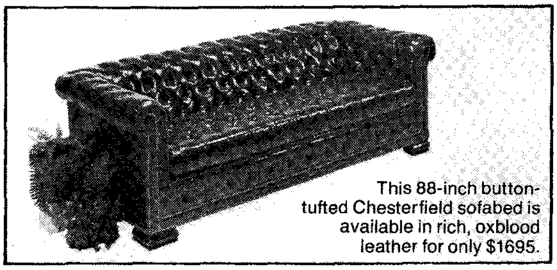
ANTIGUA

WHEN WHAT YOU want most from a vacation is a beautiful beach, go to Antigua. The water there is so soft, so salty, you can lie on your back with your hands behind your head *and still float.* People go to Antigua year after year and don't stray from the hotels—they just spend lazy days swimming and playing tennis. The travel books say that Antigua has a different beach for every day of the year, but you don't want to start counting; it's too much trouble. Find yourself a hotel on one of them and keep quiet.

The finest hotel on Antigua is Curtain Bluff, on the south part of the island, about a 30-minute drive from the capital, St. John's. It has only 50 double rooms (all facing the ocean) and loyal repeat guests, so some people have to wait a year for reservations. What's so special is the crisp, airy look of the place, the green lawns, the fine gardens, the two beaches—one for surf bathing, one for a milder bay swim—the four tennis courts with two in-residence pros (a golf course is a twenty-minute drive away), the water sports, the local staff, some of whom have trained at the Cornell University Hotel School. And the food's excellent: meat shipped down from DeBragga and Spitler, the New York meat supplier to fine restaurants; a Swiss chef whose West Indian bouillabaisse and fried ice cream with apricot sauce draw sighs from guests; a wine cellar that's the best on the island, or any island nearby. The secret of Curtain Bluff's success is that its owners, Howard and Chelle Hulford, and its managers, Ed and Ann Sheerin, are always there; the place is their passion. As for the rooms, they're super-luxurious, with telephone, private balcony, dressing table, good bed linens. Rates: $250 to $260 per room per night, double occupancy, including breakfast, dinner, and all sports.

You get an entirely different vacation at Galley Bay Surf Club, a collection of picturesque wattle huts with thatched roofs facing the bay ("Gauguin villas"), modern rooms facing the sea, and a main dining room under a thatched-palm roof. It's very Polynesian, but it works—nothing gimmicky about it. These wattle huts, of white stucco and woven twigs, are furnished with batik curtains and flowered Bates bedspreads. The modern rooms are literally *four seconds* from the sea, so you can actually fall out of bed into the ocean. While the rooms aren't decorator-crisp, they're clean and pretty. The atmosphere at Galley Bay is like that of a large house party—easygoing fun, with lots of old friends making repeat visits. The presence of owner Edee Holbert, a Bucks County *grande dame* who loves a good time, adds to the party feeling.

The food's great; two Antiguan cooks combine West Indian spices with robust American food. (One noontime, Jean-Paul Belmondo and his family zoomed up for lunch in his motor launch, ate



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lobster salad, drank, zoomed away.) Order the crêpes for breakfast. They're part flapjack, part Breton pancake, served with syrup or guava jelly. Alas, the coffee's instant: Nescafé! But then, a curried chicken salad at lunch makes up for this crime, and the barbecues on Antiguan coal pots are spectacular. One night a week there's rijsttafel. And any night you can ask for beef calypso—a Hungarian goulash with West Indian seasonings. Sea-grape soup, dark purple and tart, originated at Galley Bay: The sea-grape tree grows all over Galley Bay Beach. Horses roam the property, so you can pet the foals and ride the big ones. Anything wrong with the place? No-see-ums (those tiny, ferocious, invisible bugs), but daily fogging helps. If you like to think you're barefoot in Tahiti, come here. Rates at the 28-room Galley Bay: $114 to $124 per room per night, double occupancy. If you want a good taxi driver to take you on an island tour or to St. John's, three miles away, Franklin Joseph, at Galley Bay, charges $13 an hour, the going price.

Another hotel, Half Moon Bay, has a superb beach and looks like a luxurious country club. It has white buildings and good service (like Curtain Bluff), but it's bigger (100 rooms). There are five tennis courts (Elton John comes here once a year to open the play) and a nine-hole golf course, and the pool's beautiful. Rates at Half Moon Bay go from $190 to $220 per room per night, double occupancy, including breakfast and dinner. The Callaloo Beach Hotel, near Curtain Bluff, is small, attractive, intimate, and right on the beach, though it doesn't have the luxurious cachet of Curtain Bluff. Rate: $160 per room per night, double occupancy, including breakfast and dinner.

The point of going to Antigua is to spend your days at a fine hotel you don't want to leave; still, it's worth taking a day out to shop in St. John's, a small West Indian town with brightly painted wooden houses and a few shops. Upstairs at the Studio you find chiffon separates—very ladylike, very English; downstairs, well-designed cotton skirts, bare dresses, French imports. Take a look at the long, bib-shaped shell necklace ($25)—it's very splashy. The Coco Shop sells island cotton by the yard and clothes made up in the fabric, but the things seem a bit dowdy. In Redcliff Quay, the successful restoration of old St. John's, where nothing seems to have the touristic sheen of some restorations, a shop called Things Antiguan has island-designed women's clothes (harem pants, knickers) and men's shirts.

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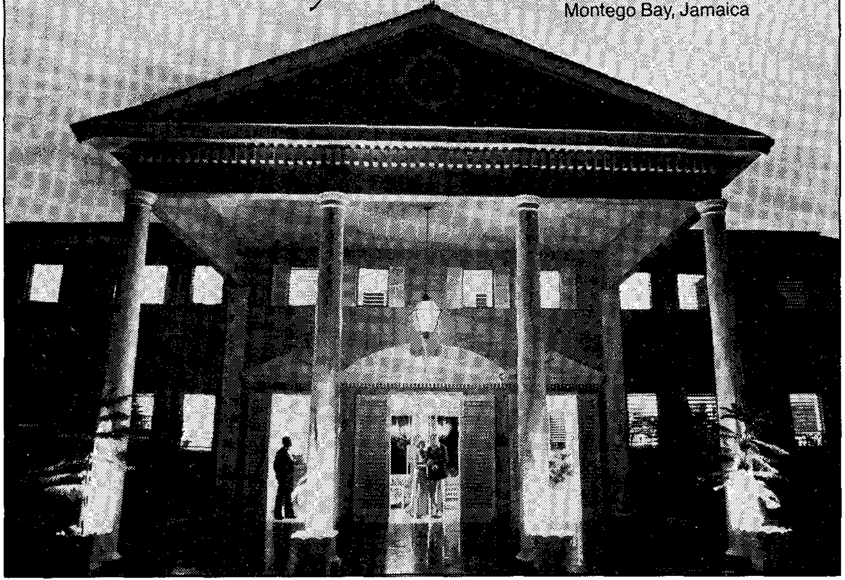

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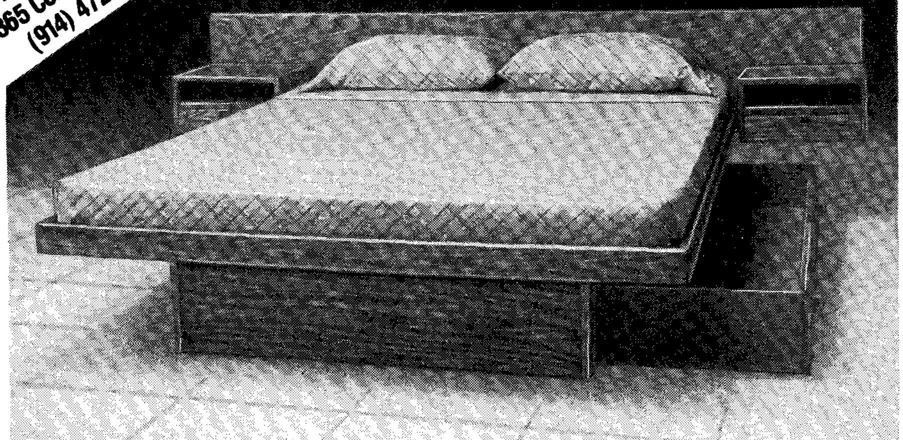

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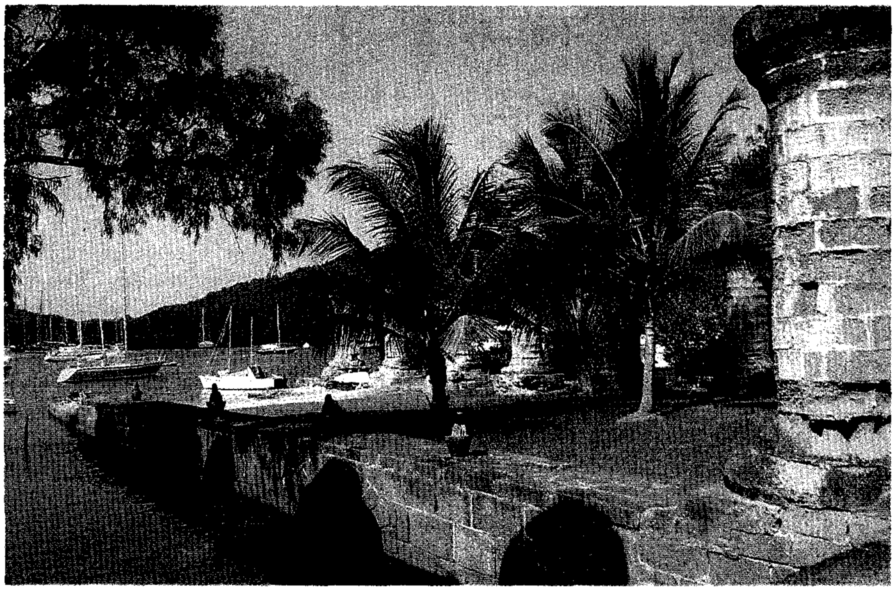
some restaurants, too. Wolfe'z, in Redcliff Quay, has an airy South Seas atmosphere. The dining room at the Hotel Barrymore, one mile from St. John's, is romantic, open-air; there are lots of Britons. The food's excellent—West Indian with an agreeable English blandness. Try the Cockleshell, on Fort Road, for seafood, Le Bistro, on the north coast, for French food, or reserve ahead at either Galley Bay or Curtain Bluff for an evening (jacket and tie required at Curtain Bluff, informal dress at Galley Bay). And if you want a real Antiguan experience, have Brother B's goat curry at Saturday lunch in St. John's.



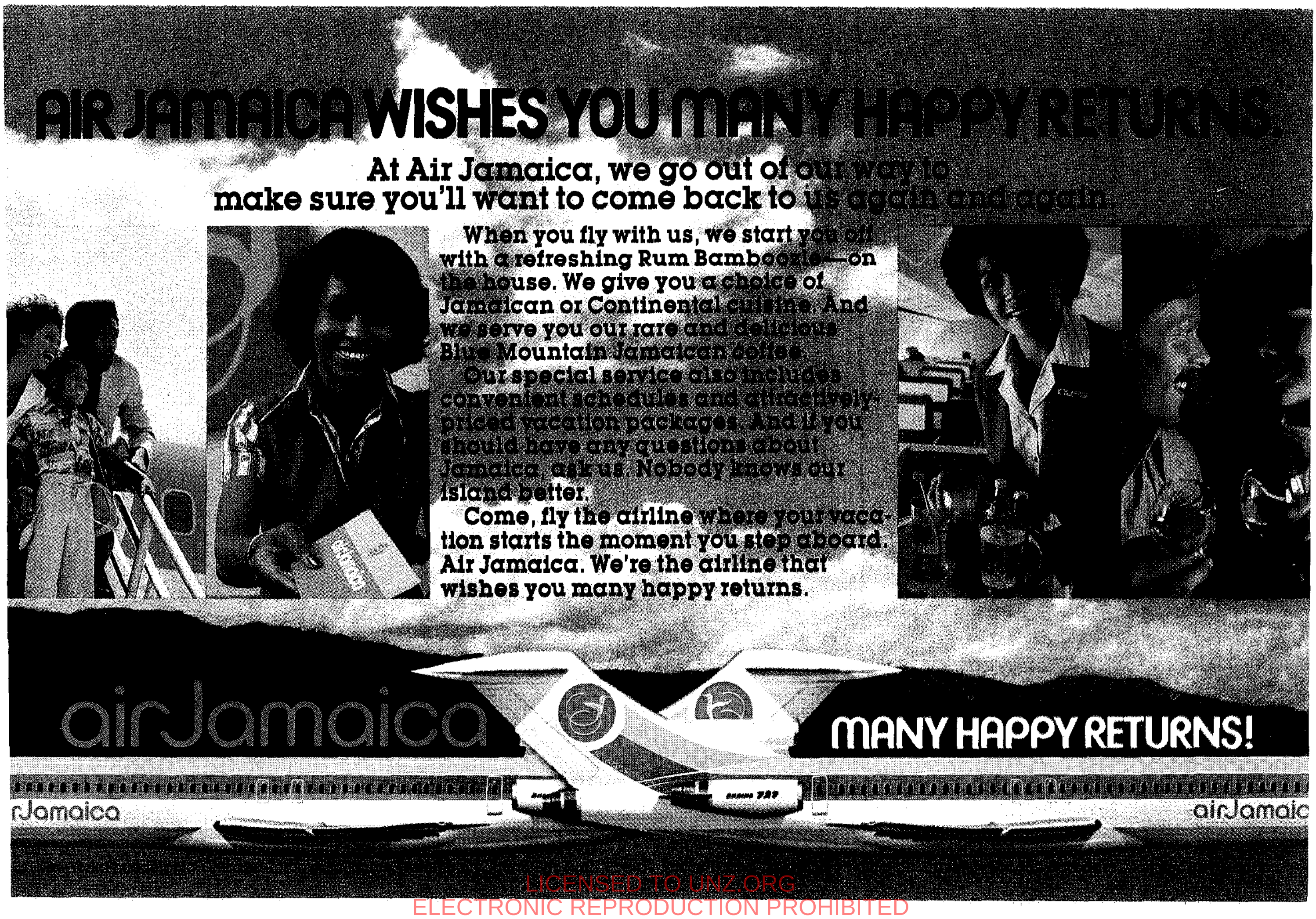
When Britain ruled: *At Nelson's Dockyard, Antigua, Horatio Nelson commanded in 1784.*

BEQUIA

BEQUIA'S A TIGHT, beautiful green island in the Grenadines some 100 miles west of Barbados, where you can relax in simplicity, sail, and spend very little. There's no chic and no pretension and (even though the main town, Port Elizabeth, is always crowded and bustling) no pressure. The Bequians make their living from the sea—they still harpoon and eat two or three humpback whales a year. This seven-square-mile island seems like old Nantucket in the West Indies.

Come here to beachcomb, to gossip with the islanders—a mix of Britons, Americans, and Bequians. It's a very cosmopolitan group. Don't be surprised when Mr. Donovan, a taxi driver you'll find under the almond tree outside the Port Elizabeth chandlery, tells you that he likes the men-only clubs in Johannesburg or that the Kiel Canal's too cold in January. Like many Bequians, he's sailed around the world in cargo ships.

You also come here to sail: day trips to nearby islands, week-long charters in



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the Grenadines. One of the most engaging skippers, Neil Sanders (British, a onetime schoolteacher and scientist), charges $150 to take you on *Reve,* a 39-foot yacht, to cruise to some isolated beaches. He brings aboard excellent lobster salad and bottles of Côtes du Rhône. The charter fee is $2,400 a week for four guests and Sanders and his crew. If he's busy, he'll refer you to other charters. (Cable *Reve,* Bequia, St. Vincent, West Indies.)

At night, everybody gets together for a buffet and drinking and talking politics. There's regular West Indian jump-up. A favorite spot: the bar at the twelve-room Frangipani Hotel, whose owner, James "Son" Mitchell, was prime minister of nearby St. Vincent. Bequia's food is West Indian: At Daphne's you'll get fish and rice, yams, conch, chicken; at the Sunny Caribbee Beach Hotel you'll get curry. Go to the Whaleboner for chicken, steak, or pizza (an island favorite). You don't have to be dressed up to go anywhere. A pre-dinner must is the latest installment of *Search for the Golden Horse,* on Radio Antilles; it's a melodrama from the island of Montserrat ("Madam, we have no time! We must notify the British Consulate that we are being held against our will!"). Christmastime, the island's one long party: fireworks in the streets, music everywhere.

Lodging can be a bargain. The Sunny Caribbee, on the beach at Port Elizabeth, has special charm. It's a lemon-yellow stucco house on a huge lawn with colonnades of palm trees. (If you want lime in your drink, pull one from a tree.) Rooms (sharing bath) in the main house are only $20 per night, single or double occupancy. For $50 a night there's a wooden bungalow on the grounds—it's as plain as a Maine summer-camp cottage. Meals are served on a splendid porch at the main house. The Frangipani's rates are modest, too: $30 (without bath) and $60 (with bath) per room, double occupancy. The Friendship Bay Hotel, perched on a hill overlooking the sea, may be the closest thing on Bequia to a luxury hotel, though the huge cracks in the wall in our bathroom made the $150 daily for a double room seem high. But the beach is good.

Getting to Bequia's complicated—there's no air service. Fly to St. Vincent, taxi to the dock. If your hotel sends a launch for you, you'll pay between $50 and $80 for the two-hour run. Or take one of the government mail boats; the *Friendship Rose* leaves the St. Vincent dock at 1:30 P.M. Monday through Friday and arrives at Bequia an hour and a half later. That'll be $2. You'll ride with islanders, roosters, bulky cargo. If it rains, the tarp's got a hole. It's Bequia-style.

YOUNG ISLAND

TWO HUNDRED YARDS off St. Vincent there's a thick green jungle with maid service and good omelets; the Young Island resort is so picture-perfect it reminds you of a perfume commercial.

It's not much of an island—25 acres of pink hibiscus, white ginger lilies, giant almond and nutmeg trees, a few bright-green parrots who squawk and sit in large cages with the leftovers from last night's dinner. There are Polynesian-style cottages with definite elegance—beautiful bathrooms and batik bedspreads. There's a beach, a floating bar, a swimming pool, tennis courts, and several way stations with thatched roofs so you can sit and drink. The fact that the cottages are close together or that you can see St. Vincent's shore and shops from the island doesn't matter, because isolation isn't the theme—it's fantasy and good food. Besides, one giant fern

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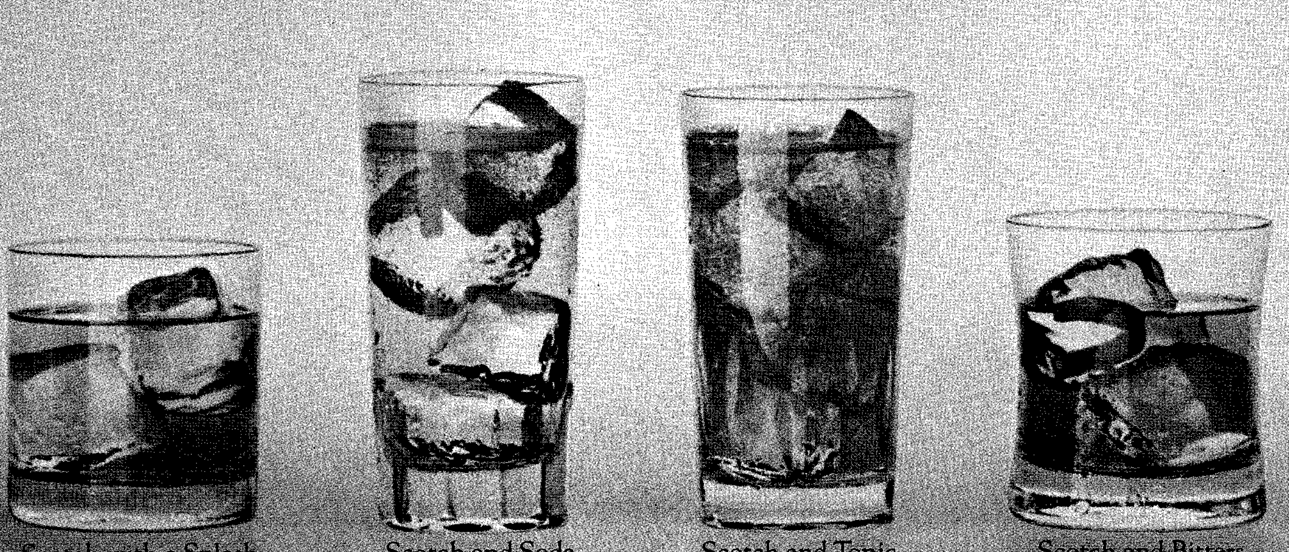

creates an illusion of privacy. You don't have to budge from the place, except to shop or gamble in St. Vincent, or take sailing charters through the Grenadines.

This is a showplace. The jungle's been improved on: cunningly cultivated tropical plants, rock gardens, tethered parrots with names like Freebie Vincent. And every Friday night, Vidal Browne, Young Island's co-owner (the other owner is Dr. Fred Ballantyne, a St. Vincent doctor), throws a showy cocktail party. Guests board a motor launch something like *The African Queen* and everybody put-puts over to Fort Duvernette, a massive rock only five minutes away. It was once a fort used for defensive warfare; there are still old cannons on it, and steps carved out of stone so you can climb up to the top. On Friday night, the fort's lit up, top to bottom, with flaming torches, and as the launch approaches, barefoot men reach out to help the marveling guests over slippery rocks and up to the bar. In dramatic darkness, the Bamboo Melodian Band plays, people wiggle and sway. Trays of barbecued pork are passed while the waves go slap-slap against the rocks. You can look at the stars, drink, try to climb the stone steps to a lookout station. After an hour or so of this, everybody piles back into the boat for dinner at Young Island. The dining room's out of doors, protected by high stone walls and jungle ferns. That Bamboo Melodian Band threads its way among the guests in the dim, soft light, tooting and piping reggae. Count on excellent beef and shellfish. Evenings you can visit the Emerald Isle Casino to gamble or go to jump-up on St. Vincent. This place gets a few Vincentians and a well-heeled, jolly sort of crowd from the States.

Palm court: *The lawn at the inexpensive Sunny Caribbee Hotel, on the beach at Bequia.*

The rate is $260 per night per room, double occupancy, including breakfast and dinner (it is less expensive from January 4 through January 16). The two deluxe cottages and three luxury cottages cost more. ▬

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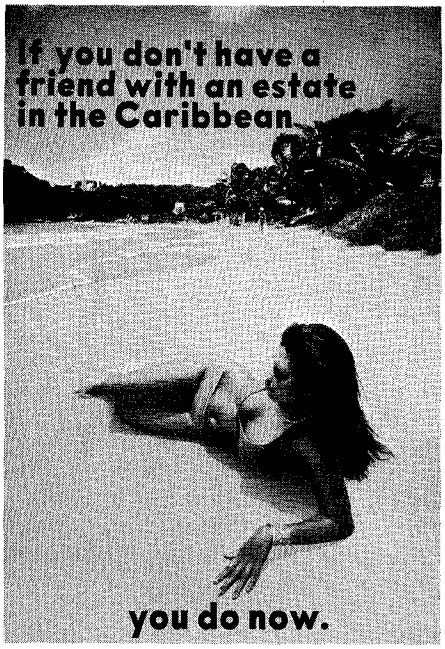
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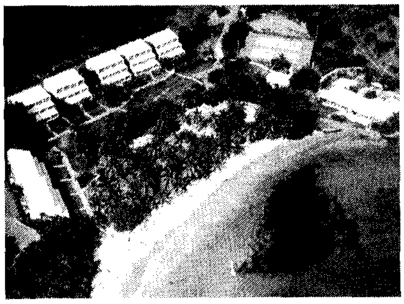

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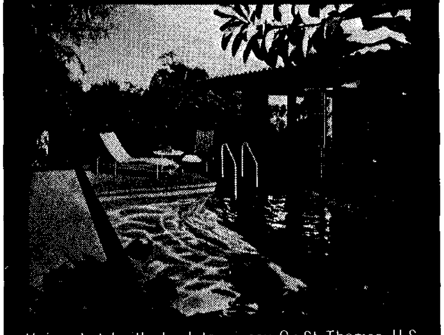

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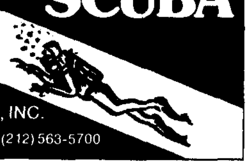

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Footing the Frill

The Edwardian eye was caught by a well-turned ankle, but modern glances are sure to be caused by this bit of organza whimsy. James Dutka cleverly attached a flourish of silk organza to an Ultrasuede sole and, instantly, gave the plainest pump a lift. In pales and brights, the double heel ruffle (shown) is $36. Other styles start at $30.
HENRI BENDEL
The Leg Shop

Cash Cache

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You may have heard of "cold cash," but so have burglars, who regularly check the freezer for secret stashes. Or the toilet tank, or the vacuum-cleaner bag. Instead, why not try a can of Diet Rite in the back of the pantry, or a quart of Pennzoil in the garage? That's what Boodle's are—clever caches that mimic things we're so used to seeing that they might as well not be there. Lined with plastic cups and equipped with twist-off caps, the beer- and soda-can Boodle's (Diet Rite, Miller High Life, Lite, RC Cola) are $5.99; the motor-oil cans (Pennzoil, Quaker State), $7.49.
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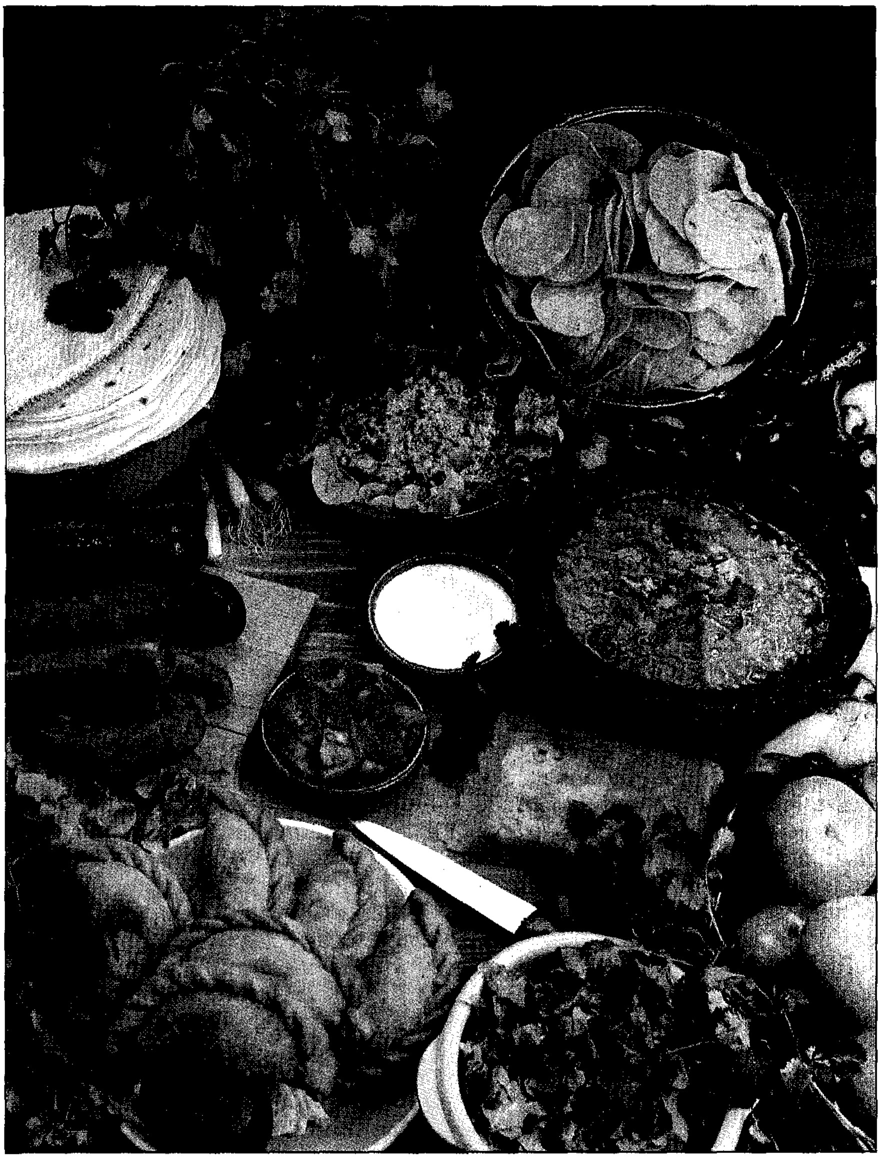
Photographs: top right, Steve Lesnick; bottom left, Corinne Colen.

[illegible]

This small jewel of a bookstore may not house New York's most complete collection of travel books, but it may well display the most intelligently ordered and edited shelves. For each country, owners Candy Olmsted (far right) and Jane Grossman have arranged guidebooks ("only the best ones"), nonfiction musings, picture books, and fiction. So the traveler to England will discover, along with guides and books on walks and gardens, Henry James's *English Hours, Who Is Simon Warwick?*, for the mystery buff, and *Tom's Midnight Garden*, for the child traveler. In the Italian section, there's E. M. Forster's *Where Angels Fear to Tread,* Eleanor Clark's *Rome and a Villa,* and Shirley Hazzard's *The Bay of Noon.* There's the late Waverley Root's *The Food of Italy,* and *Detectives in Togas,* for kids. The United States is represented by regional guides and books on country inns, guesthouses, bed-and-breakfasts, gardens, and antiques, plus Calvin Trillin on ribs, chicken, and such, and *The Interstate Gourmet,* for those who travel Route 91. And for those of us who diligently clip travel articles from newspapers and magazines only to quickly misplace them, Candy and Jane maintain a clip file.

TRAVELLER'S BOOKSTORE/*22 West 52nd Street/664-0995*



Spanish Buys

When we need a serious Tex-Mex fix, we head for Casa Moneo, that venerable market for exotic Spanish and south-of-the-border staples. The tacos al carbõn of our gourmand cravings require sausage—splendid blood sausage (morcillas); spicy chorizos, both hot and sweet; and crumbling longanizas to sauté or grill and stuff into flour tortillas that we crisp in oil. Plus the crucial refinements: guacamole, sour cream, lettuce, tomatoes, and pepper-and-coriander-scented sauce (the Herdez brand, only 85 cents the seven-ounce can, is dynamite on fresh clams too). Excellent, too, frozen empanadas with bits of meat, olives, and raisins; and wonderful fiesta corn bread—plain or fiery with jalapeño peppers. Flown in weekly from California, a conflagration of fresh peppers and giant yams. Amazingly good hot sauces come in jars and cans (Herdez Green and Clemente Jacques' Picante are two). Beyond the terra-cotta cookware is Casa Moneo's newest temptation, a carryout counter, La Cocina de Catalina, with burritos, tamales, empanadas, and carnitas—chopped pork in a soft tortilla topped with guacamole or hot sauce or both (delicious). Catering by Catalina has just begun, and if the Moneo brothers have their way, the 53-year-old market will have a sidewalk café by next summer, and Hispanic delicacies will be spicing up New York's catered affairs.

—Gael Greene

CASA MONEO/*210 West 14th Street*
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Photographs: top right, Ted Hardin; bottom left, Ricardo Salas.

Art/Kay Larson

WAYS WITH WIT

"...Shapiro's works are the punch line to a shaggy-dog story begun by Richard Serra and Robert Morris..."

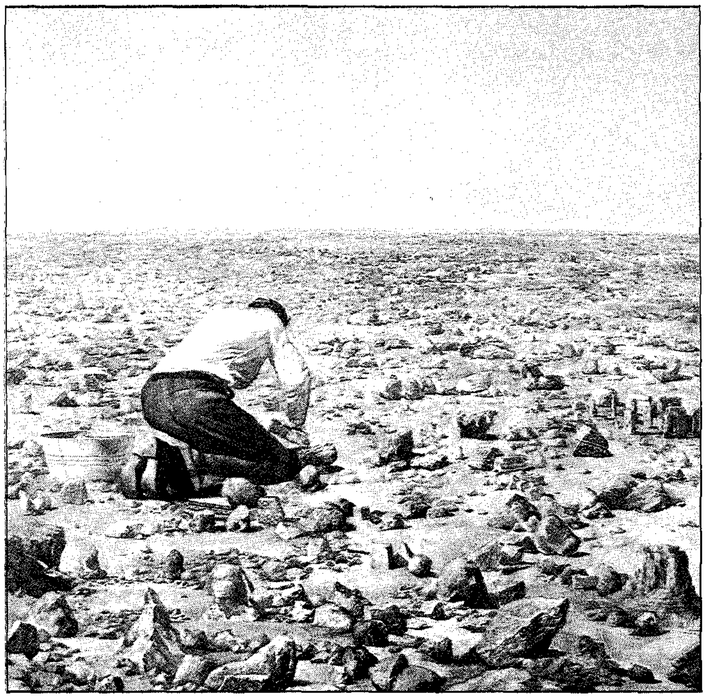
IF IT'S POSSIBLE TO ARGUE WIT INTO existence, Roberta Smith's eloquent defense of **Joel Shapiro** in the catalogue for his Whitney Museum retrospective (curated by Richard Marshall) should transform these bite-size parodies of minimalism into giggle producers. Shapiro is the master of miniaturization. For twelve years, he has made endless variations on a few small themes: a house of bronze or iron that sits on its pedestal table, rolls over the floor with an end lopped off, or nestles on a perch on the wall; "stick figures," from timbers usually cast into bronze, their arms and legs waving like those of trapezists caught in an attack of vertigo.

Smith has excellent reasons to admire Shapiro's cleverness, most of them related to his historical position—he gobbled up minimalist rhetoric in the early seventies, managing to violate all its rules in the act of appropriating them. He is a persistently interesting sculptor who may not yet have reached full stride. But does his career loom as "one of the outstanding achievements of American art since 1970"? In the mind's eye, perhaps, but not on the second floor of the Whitney.

Shapiro's humor is as delicate as an idea, in spite of the solidity of all those pounds of brass and iron. The idea, which comes straight from minimalist art of the late sixties, specifies that a good piece of art will create a powerful perception of the space around it, will appear to be less important than space itself. Minimalist space is a Platonic ideal, a last gasp of the Newtonian rational mind trying to come to terms with the warped and impure space of modern relativity theory. Trouble comes when minimalist purity is threatened—in this case by too many little Shapiros, which crowd one another on the floor and turn the room itself into a wastebasket for curious things.

Shapiro's bronzes are small in order to jostle one's expectations of the scale of space around them; they are dense in order to pull space in close to them. So far, Shapiro has done nothing out of the ordinary. But the houses become "homes" very quickly, and those homes have "yards"—flat stretches of bronze, or sometimes bits of an abstract driveway or picket fence. In other words, Shapiro has begun to tell a joke about the cute connotations and emotional baggage attendant on tininess (why else would humans squander so much sentiment on dolls if not because they are cute, cuddly, and small?). Considering their scale, it's a miracle that these Tom Thumb dwellings have as much presence, sometimes, as a skyful of peaked and gable roofs.

Far more than most sculptors, Shapiro is tied to a historical conception of his purpose. These works are just the punch line to a shaggy-dog story begun by Richard Serra, Robert Morris, Eva Hesse, and—Smith argues—Giacometti, David Smith, and Brancusi. Dependence on an idea makes Shapiro attractive to critics who know those artists' stories almost better than their own, but it limits him, ultimately, to a narrow art-historical realm of reaction and abreaction.



Inside Information: *Mark Tansey's* Robbe-Grillet, *at Borgenicht.*

Smith is right in saying that Shapiro's familial connections to minimalism are typical of the 1970s generation—perhaps what we needed in those days was an Oedipal revolt, instead of a reverent rehash.

In the past several years, with the stick figures, Shapiro has shown the first sign of a maturing sense of humor that delivers a punch line entirely of his own telling. Constructed mostly from squared posts, the figures are brilliant bits of near-abstract joinery that simulate the angle of a leg meeting a crotch, or an arm meeting a shoulder—joints fashioned out of a profound understanding of the mechanics of human form and a willingness to re-examine the constructivist tradition from the vantage point of the last decade. I'm still not prepared to call even these works "one of the outstanding achievements" of recent American art, but Shapiro is a mere 41 years old, and the bronze abstract figures are his most promising accomplishments. We may see more and better from him. The question remains: Why have we already seen so much of him? (945 Madison Avenue, at 75th Street; through January 2.)

THE QUICKEST LAUGHTER IS BASED ON inside information—or the presumption of it—but the most enduring wit takes the world for its subject. The inside information in **Mark Tansey**'s extremely funny and presumptuous paintings comes from the art world, but the subject of the joke is Western civilization and its discontents.

Tansey's funniest painting is called *Robbe-Grillet Cleansing Every Object in Sight:* The title would be clever enough in itself, since it evokes the rigorously descriptive novels of one of the most fashionably arcane of linguist-philosophers. But what is Robbe-Grillet cleansing? A rock pile that stretches to the horizon and is scattered with, quite literally, the rubble of Western culture: the

Photograph by Larry Bercow.

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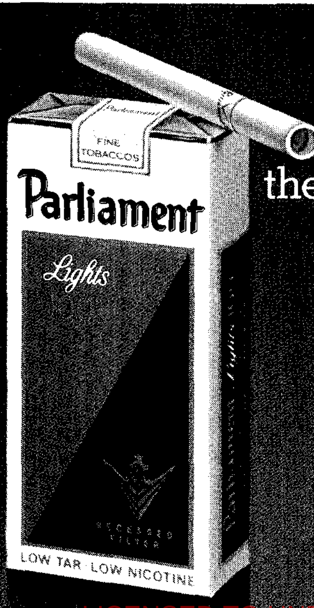
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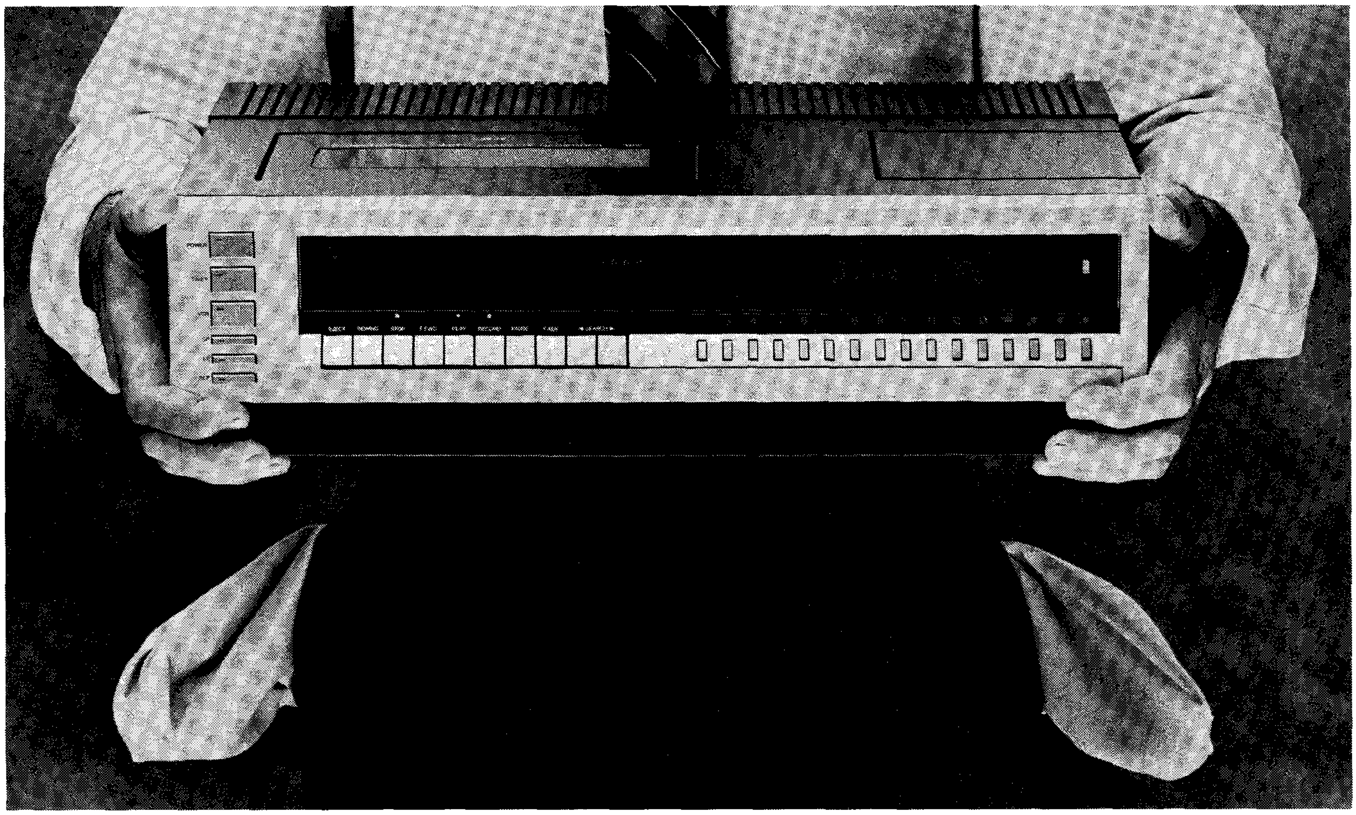

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destructive to pick an artist out of context so early—and not always fair to others like Shapiro whose work is farther advanced—Tansey's sly paintings are unusually sure of themselves. He does share with the Russians Komar and Melamid ("Art," October 11) an eagerness to manipulate the pretensions of "official" culture. Tansey did graduate work at Hunter College and is as well versed in modernism as K.&M. are in socialist realism.

The first painting he exhibited in New York—at Painting Space 122, a converted schoolhouse on the Lower East Side—was a 52-panel work entitled *A Short History of Modernist Painting.* Many of those images have reappeared alone: a man butting his head against a "frontally" flat wall, a woman bathed in the soft-glare lighting of Edward Hopper. No clichés are safe: In *Purity Test,* a group of Indians, silhouetted against the sky as though Remington had painted them, stare down at the distant curl of Robert Smithson's *Spiral Jetty* in the Great Salt Lake. Tansey is poking fun at a nostalgia for the primitive—earthworks done by modern artists who deeply envy the pyramid-makers. In *Four Forbidden Senses,* Tansey is reacting against Clement Greenberg's insistence that sight is the only sense we can use to confront painting. And if color is pure (to Greenberg), Tansey will ruin color by making his works monochromes. Toned like antique photographs, movie stills, or baseball cards, these images are parodies right down to their tint.

Tansey's tongue-in-cheek travesties are in a sense homages to realism, which has finally produced "real scenes" more abstract than any abstraction and more savagely bland than the blandest still lifes or advertising art. And since the puns are all aimed at the makers of official culture, the people who are most likely to be the brunt of the joke will also be most likely to catch it. (Borgenicht Gallery, 724 Fifth Avenue, near 56th Street; through November 18.) ■

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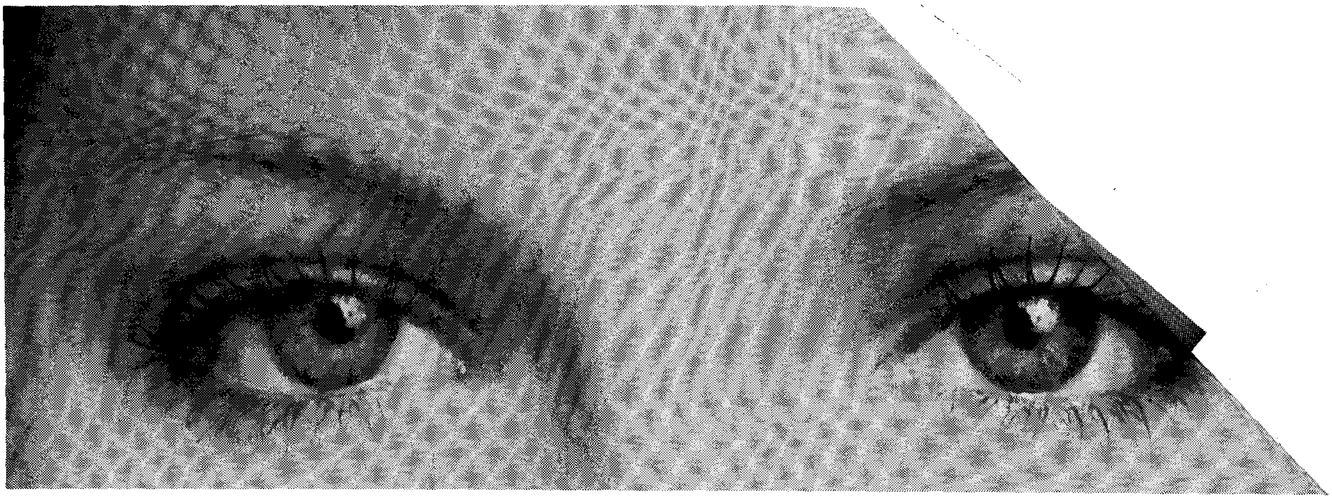

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MAD SCENE

"...After Joan Sutherland's first aria in *Lucia,* a voice from the Met balcony cried, 'Welcome back!' Amen to that..."

AFTER **Joan Sutherland** FIRST SANG *Lucia di Lammermoor* at Covent Garden, in 1959—the performances that launched her international career—one old codger was overheard muttering as he stumped to the exit: "My God, she's as dull as Melba." That backhanded compliment says it all. Like the legendary Melba, Sutherland has been universally recognized as an astonishing vocal phenomenon, but few would claim that her placid art ever had much emotional or intellectual dimension. So be it. During the past 23 years, she has been content to sing the bel canto repertoire as no one else within earshot, and for that we can all be grateful.

Moment of truth: *Sutherland, triumphant in one of opera's most famous scenes.*

Now 56, Sutherland is back at the Metropolitan Opera for a series of *Lucias,* and rumor has it that these appearances will be her farewell to the role. If so, she has gone out in style. Possibly a careful listener to the young Sutherland via recordings might detect a slight loss of power or flexibility, but the sweet, full sound of the voice and the dazzling technical bravura seem untouched by time. That illusion is sustained in no small way by Richard Bonynge, who gives his wife almost telepathic assistance by tailoring every nuance of the orchestral accompaniment for her comfort.

Sutherland's conception of Lucia has also changed little over the years, and she performs the role as if the dramatic revolution in bel canto opera initiated 30 years ago by Maria Callas never happened. Not that Sutherland creates a totally nonexistent character: The very passivity of her stage manner actually helps stir sympathy for the sorely beset Lucia, driven insane by events she can neither control nor comprehend. Nothing, however, is allowed to interfere with a smooth operation of the vocal mechanism, which has always been the principal glory of this classic performance.

The sheer weight and size of Sutherland's soprano make her unique in the role, even by comparison with most of today's Callas-influenced Lucias, who simply cannot compete with her when it comes to pouring out volumes of rich, vibrant, securely focused tone. Nor is there anyone within hailing distance who executes feats of coloratura agility with such ease and precision—all the trills, ornaments, and running scales not only fall immaculately into place, they function within a satisfying musical context as well. After Sutherland finished her first aria, a voice from the balcony cried: "Welcome back!" Amen to that.

As the duped Edgardo, Alfredo Kraus perfectly complements Sutherland's elegiac approach, husbanding his vocal resources shrewdly and fashioning each aristocratic phrase with lapidary care. The one-dimensional but solid performances of Pablo Elvira as Enrico and Paul Plishka as Raimondo add the final touch to this old-fashioned, concert-in-costume *Lucia.* On opening night, no one attempted to make any real dramatic sense of the opera, but, bewitched by the vocal pyrotechnics of the evening's two veteran singers, no one in the audience seemed to care a bit.

SEVENTEEN YEARS FROM NOW, TWENtieth-century music will be safely shrouded in history, a thing of the past. Perhaps by then, some of the curse may be taken off the subject for the public at large—who knows, we might even look back and find that the last century was not such a bad time for composition after all. The Group for Contemporary Music and Speculum Musicae, two of New York's leading chamber ensembles devoted to performing music of the 1900s, have been reminding us of that possibility for quite some time, most recently in a pair of first-rate concerts that had a distinctly retrospective flavor.

Appearing at the 92nd Street Y, the **Group for Contemporary Music** gave a program honoring Conlon Nancarrow on the eve of his seventieth birthday. A 40-year resident of Mexico (his United States passport was revoked after he fought against Franco in the Spanish Civil War), Nancarrow belongs to a proud and productive native tradition: the ornery-maverick school of American music. Like Ives, Ruggles, Partch, Cage, Rudyar, Cowell, and other figures isolated from the mainstream, he has always persisted in doing things his way, inventing a body of work that is beholden to no one and creates its own rules.

Ever since 1950, Nancarrow has composed by punching holes directly onto blank piano rolls, which can then be played on a mechanical reproducing piano—a laborious procedure but with the built-in advantages of instant playback and a perfect performance every time. An iconoclastic composer whose earlier

Photograph by Beatriz Schiller.

"...Two groups offered fine concerts of twentieth-century music—brilliant performances of some explosive scores..."

works for conventional instruments had always been ignored by musicians, Nancarrow found the ideal way to hear his music as soon as he had written it.

Each piece is simply called a "study," and the latest in the series, No. 41, had its New York premiere at this concert. (The complete Nancarrow studies are available on discs from 1750 Arch Records.) Designed for two player pianos performing individually and in tandem, the piece produces dazzling cascades of tightly organized keyboard sonorities that generate an almost visionary sequence of giant glissandos, massive tone clusters, and intricate rhythmic patterns, all far beyond the capacities of mere human fingers. The Group also offered Nancarrow's String Quartet, composed around 1945 but only performed for the first time earlier this year, another invigorating conception by a quirky original who probably thought that the musical Establishment would never catch up with him.

The rest of the concert cast a backward glance to the 1930s, rediscovering Roger Sessions's eloquently long-lined and lyrical String Quartet No. 1 (1936) and three pioneering works for percussion ensemble: *Ostinato Pianissimo* (1934) and *Pulse* (1939) by Henry Cowell and Edgard Varèse's *Ionisation* (1931). The brilliant performances of these explosive scores sizzled with excitement and moved a large audience to cheers—so much for the Group's reputation among downtown avant-garders as a dowdy purveyor of gray, academic drivel that no one wants to hear.

Speculum Musicae shares much of its personnel with the Group for Contemporary Music. Violinist Benjamin Hudson and cellist Eric Bartlett, two superb instrumentalists who had helped make the Nancarrow and Sessions quartets sound so memorable, turned up the next evening with Speculum at Columbia University's McMillin Theater, participating in all four works on the program. Now in residence at Columbia, Speculum Musicae has consistently set high standards in the performance of contemporary music over the past decade. Even when they play ephemera, these gifted musicians somehow manage to make a bad composer seem good.

There were no bad composers represented on this concert—well, perhaps Donald Sur's *Catena III* (1976) does fall into a no-man's-land of hippity-hoppity post-Webernism, indistinguishable from dozens of other pieces stamped from that mold. Otherwise, there was Schoenberg's Chamber Symphony—now a classic twentieth-century staple—and Aaron Copland's spiky Sextet of 1937, bracingly performed, and heard with obvious delight by the 81-year-old composer.

Best of all was the evening's world premiere, *As If* by Paul Lansky, commissioned by the Columbia-Princeton Electronic Music Center. A trio for strings accompanied by computer-generated sound supplied by a single violin transformed into an entire string orchestra, this score haunts the imagination long after the final notes have died away. From its ghostly electronic introduction—a gigantic violin tuning itself to concert pitch—through four movements of spectral timbral transformations and dramatic confrontations, *As If* weds live musicians and tape with extraordinary poetic sensitivity and technical ingenuity.

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ONCE IS TOO MUCH

"...*Twice Around the Park* is a specimen of a horrible genre: the TV comedy with a raunchiness not allowed on TV..."

House arrest: *Jackson and Wallach in Schisgal's latest.*

WALTER KERR IS A GOOD CATHOLic and should go straight to heaven, except for a slight stopover in that in-between place—Dante's "mountain where reason searches us"—for having foisted Murray Schisgal on the world. In Schisgal's first double bill, *The Tiger* was funny enough, and Eli Wallach as an unsuccessful rapist and Anne Jackson as his successful would-be victim got all the humor out of it. But the second half, *The Typists,* was disappointing, and even more so was Schisgal's next play and biggest hit, *Luv,* a shoddy piece of claptrap. Yet Kerr hailed Murray Schisgal as being "one step ahead of the avant-garde," and, in his review of *Luv,* strongly implied that Schisgal's sorry concoction was a better work than *Waiting for Godot.*

Backed by Kerr's specious pleading, *Luv* endeared itself to the Broadway audience, and Schisgal went on to such turkeys as *Jimmy Shine* and *All Over Town,* and even hauled out an earlier work, the lame *Ducks and Lovers.* But in none of these did he quite descend to the vulgarity and witlessness of his new double bill, **Twice Around the Park,** a television comedy with added raunchiness that would not be permitted on TV. Thus the audience can enjoy the best of both worlds: the foolishness that made television great and the salaciousness that makes Broadway unique. And you can watch Eli Wallach and Anne Jackson in person ply their particular plywood magic. It is so reassuring to see them having fun together still: It renews your faith in theater, marriage, and hamminess.

In the first playlet, *A Need for Brussels Sprouts,* Leon Rose, a down-and-out actor who has just had to move to the West Side, plays his hi-fi too loud for the comfort of the upstairs neighbor, who comes in to give him a summons—yes, she is a uniformed policewoman, the mother of two boys, the victim of two ex-husbands, and is enjoying a nineteen-month sexual abstinence she hopes will go on forever. Leon, who cannot afford the hundred-dollar fine, starts to woo Policewoman Margaret Heinz; he is the perpetrator of three short marriages, no children, and a thirteen-month sexual abstinence of which he is rather less enamored.

Now, if you know your Schisgal, you know what the meat of the two characters' agon will be: your sex life versus my sex life, and which is more scrumptiously miserable. Margaret's better—sorry, less despicable—husband made love to her only when he was changing shirts: Being half-naked already, he had little to lose by going all the way. Leon's first, and theoretically most romantic, marriage came to grief over a certain malformation of his wife's "privates," extensively alluded to but without helpful illustrative slides; the second marriage foundered because *that* wife was too liberated. Like other such women, she had to be "serviced" with "foreplay, titillation, excitation, lubrication.... You don't feel you're in bed with a woman. You think you are a mechanic fixing an old station wagon."

I may have this last quotation a bit wrong; the audience roars at these half-baked jokes before they are half out of the actors' mouths. And I've got to hand it to Mr. Schisgal: He knows what his audience wants. Not just cheap sex jokes; cheap unsuccessful-sex jokes. How else are the sexually tired businessman and his sexually unfulfilled wife to feel at once titillated *and* superior? Mr. Schisgal certainly knows how to service several hundred old station wagons simultaneously.

But you have no doubt been wondering all along how this opus came by its title. Well, that is based on Mrs. Heinz's quarrel with God's dualistic world: men versus women and vice versa. Mrs. H. is not a sexual monist, either; rather, she is for a tripartite creation, a third sex—perhaps a big vegetable, say, a superior Brussels sprout—that would love you blindly, "even if you did a dumb thing." (The idea is doubtless based on Mr. Schisgal's concept of the ideal drama critic.) But Leon persuades Mrs. Heinz that two varieties are enough.

The second playlet is entitled *A Need for Less Expertise.* Edie and Gus Frazier inhabit a sophisticated East Side co-op. While Gus has been compensating for 26 years of marriage to the same wife by telling his friends that she is his second and by playing around with "a baker's dozen" of other women (he's quite taken aback when he learns that a baker's dozen is only thirteen), Edie has been frequenting a booby's dozen of shrinks, gurus, counselors, and whatnot, to no avail. Throughout this play, the Fraziers are in jogging outfits, and following the instructions of an oleaginous voice (Dr. Oliovsky's) leading them in a set of exercises—part tantras, part sex—that will restore their marital bliss.

The humor here is on the level of Edie's "It occurred to me suddenly that in the 26 years of our marriage you have never once massaged my feet" and Gus's confession that feet turn him off; and again, on the still-lower-than-foot-level revelations about Edie's shyness over "exposing" herself to Gus in the nude, to

Photograph by Martha Swope.

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which he: "To a stranger in the night you expose yourself; to a husband of 26 years, all you can do is get undressed and hope for the best." Needless to say, in Schisgal's dramaturgy the best never fails to assert itself against underwhelming odds, among them the presumption to rewrite—never mind Ibsen—Comden and Green, by making the climax of both plays the reopening of a slammed door and the return of the slammer to the slammee.

Miss Jackson and Mr. Wallach's ensemble acting does these plays condign justice. The thespian couple have already done several Schisgal works on stage and screen, and will never require a superior Brussels sprout as long as they have Schisgal for their caterer.

EXCEPT POSSIBLY FOR THE WISH TO HELP a stumbling New York City Opera back onto its feet, what could have motivated all that gush about its dismal production of **Candide**? Billing itself as a new operatic version, this production is inferior to both the Broadway premiere and the Brooklyn-Broadway revival of 1973. Although John Mauceri and the orchestra function elegantly, Leonard Bernstein's musical comedy gets lost in an opera house. This show begs to glitter and be gay in a jewel box, and with singing actors rather than non-acting singers.

The biggest culprit is the staging by Harold Prince. Ever since *Sweeney Todd,* Prince has applied the *Todd* staging to everything he has tackled or merely tripped up; just as the movies got their Todd AO, the stage now has its *Todd oy veh* process. From the moment the tuneful and gracile overture is vandalized by hordes of extras scurrying up the aisles and onto the stage to the very end, when the dignified chorale of "Make Our Garden Grow" is disfigured by actors in horse costume horsing around, Prince does not spare us a single coarse and exhausted trick. I cite only one: David Eisler, the excellent Candide, has to sing the lovely "It Must Be So" while squeezing his way between two rows of spectators, as heads twist to find the source of the follow spot. It mustn't be so!

Then there is the ugly, clutteringly sprawling scenery by Clarke Dunham, and the even uglier, tawdry costuming by Judith Dolan. Hugh Wheeler's "new" book continues to be no better than Lillian Hellman's old one (and that is bad), Stephen Sondheim's additional lyrics are less fun than Dorothy Parker's subtracted ones, and Erie Mills, the vocally superb Cunegonde, is directed into an even less heterosexual version of Bette Midler. John Lankston is nowhere near equal, vocally or histrionically, to his multiple roles, and though Ken Billington's lighting sheds a good deal of darkness, the dark is light enough. ■

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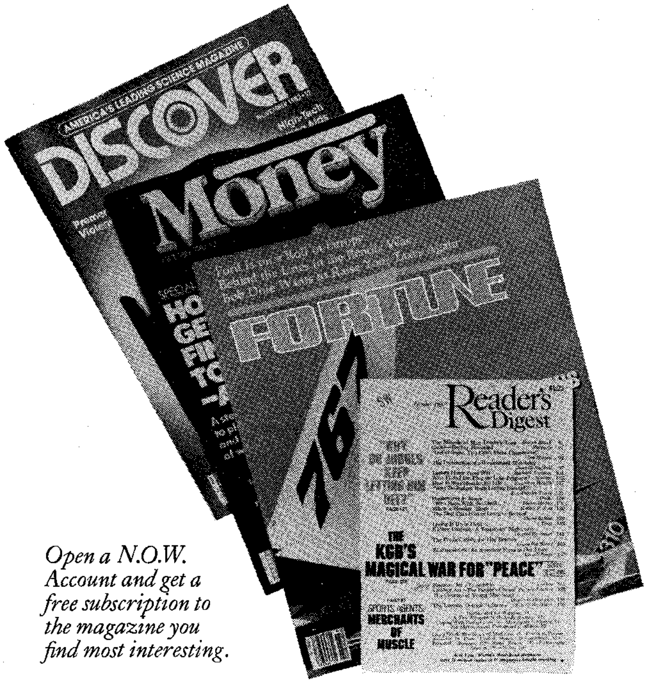
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Movies/David Denby

THE THING FROM SOCIOLOGY 101

> "...Ted Kotcheff's movies turn delicate social issues into horror films, passing off misanthropy as social criticism..."

Cultists: *Karen Allen, Michael O'Keefe in* Split Image.

THROUGH AN ACCIDENT OF DISTRIBUtion, two movies directed by Ted Kotcheff have been released at once—not, as it turns out, an occasion for fireworks and champagne. The double issue reveals Kotcheff's weaknesses most cruelly. In the past, the slovenliness of his direction, in *The Apprenticeship of Duddy Kravitz* or *North Dallas Forty*, has been redeemed by the performances he got out of actors like Richard Dreyfuss and Nick Nolte. But in **First Blood** and **Split Image** Kotcheff mucks around with potentially serious material, and the crassness of his approach overwhelms his occasional virtues. In each film, he takes a delicate social issue and lashes it into melodramatic froth; he coarsens and cheapens, leaving you in a rotten mood by the end.

His hair a little fuller than usual, Sylvester Stallone, as Johnny Rambo, Vietnam War hero and survivor of Vietcong tortures, wanders into a cold, misty mountain town somewhere in the Northwest, a solitary figure adrift in civilian life. Spotting the hair and the army jacket, the town's sheriff, a malevolent lummox played by the grinning, wild-eyed Brian Dennehy, assumes the vet is a hippie drifter and begins to hassle him. Just this much of *First Blood* should indicate something of Kotcheff's sense of social reality. Stallone's hair isn't *that* long, and, anyway, when was the last time anyone saw a hippie with shoulders as thick as a water buffalo's? Taken into custody and humiliated by the sheriff and his loutish cops, Rambo, a former Green Beret, begins to have horrible memories of Vietcong torments, and he explodes, swatting cops out of the way like an orangutan gone berserk.

First Blood is one of those cataclysmic American movies in which violence and bloodshed could have been avoided easily enough if the characters had only bothered to talk to one another. The proud Rambo never tells anyone that he's a vet, that he's been through hell. Stallone, who in any case can barely deliver a line, gets by with his smoldering, heavy-lidded stare, his sleepy, primal-man beauty. Baring his scarred chest and back, he is sorrowful yet haughty—a resplendent prince captured by commoners. He has his secret hurt—his grief over army buddies who have died—and when he's pushed too far, he turns into a raging beast, taking on the sheriff, the National Guard, the whole world.

The movie becomes more and more violent, extravagant, garishly unbelievable. Shot in the half-light of the forest, with its misty exhalations of evil, and in the neon town, which Rambo turns into an inferno, *First Blood*, like so many American films, is both exciting and stupid. The ambivalent emotions of admiration and fear that many Americans feel toward Vietnam vets, the rage of those vets at a country that refused to absorb them back into its common life—there's certainly material enough for a *serious* violent movie. But Kotcheff simply exploits the emotional turmoil. *First Blood* is a cross between revenge fantasy and horror film; in the end, the vet is turned into the latest version of the stalking, unstoppable menace that has lumbered through American movies, knife in hand, for the last decade.

At least *First Blood* looks good; *Split Image*, on the other hand, is in Kotcheff's typically choppy, smash-and-grab style. Filled with flashy, worked-up scenes of emotional conflict, it's a movie desperate to make an impression. The hero, Danny Stetson (amiable Michael O'Keefe), is a well-adjusted college kid, good-looking, an athlete, a boy with a playful sense of irony who enjoys (so far as we can see) an affectionate relationship with his rich suburban parents. But when Danny falls for Rebecca (Karen Allen), a wide-eyed, earnest girl he meets in a restaurant, he follows her to her commune, where he falls under the sway of the cult leader Kirklander (Peter Fonda). Why does he get trapped? Fonda, in a decadently lurid performance, all sunken eyes and creepy smiles, makes Kirklander into a slick phony. The commune's routines seem pathetically childish. If we can see that this stuff is crap, why can't Danny? The commune supplies nothing that's missing from his life (he and Rebecca are even forbidden from having sexual relations). So what's holding him?

Danny's parents hire the vicious Charles Pratt (James Woods, a specialist in slimy opportunists), who kidnaps Danny, takes him home, and puts him through a deprogramming session that is one of the most unpleasant and insensitive sequences I've ever endured. Suddenly Danny's parents are made grasping, selfish, repulsive—they're supposed to epitomize the materialistic civilization that Danny is running away from. As Pratt bashes Danny around, trying to bring him to his senses, we may begin to feel a little soiled, as if we've been caught in someone's sadistic fantasies. Unconvincing, arbitrary, and overwrought, *Split Image* has the sour rancorousness of the worst Nixon-era movies. Kotcheff is trying to pass off misanthropy as bold social criticism.

THERE'S A SEQUENCE IN THE PRIZEWINNING Turkish movie **Yol** that I'll remember the rest of my life. Seyit, a large, fierce-looking convict, has been released, for a week, from his minimum-security prison and makes his way home. When he gets there, he finds out that his wife, tired of waiting for him, worked in a brothel for a while, and that his family, dishonored, turned her over to her father and brothers. Another journey for Seyit—across the mountains, on a horse that dies in the snow, until he reaches the distant village where his wife has been held, literally in chains, for almost eight months. The woman, ashamed, is ready for her husband's judgment—she's ready to die. But Seyit says he'll leave judgment to God, and they set out across the snow, accompanied by their little boy.

As they trek through the mountains, we realize that Seyit, forging ahead with his son, will leave the inadequately dressed woman to suffer the cold—that's what he meant by God's judgment. The dark figures of boy and man disappear over the snowy mountains as the woman falls farther and farther behind, passing only her husband's dead horse, now a ravaged carcass, and a spindly black tree sticking up through the freezing wastes. As she falls, Seyit suddenly realizes he wants her, and he tries desperately to bring her back to life, slugging her with his belt. The scene has the primitive power of an old legend or a tale from the Bible; as you watch it, you are torn between rage at the crazy Muslim culture, which destroys women routinely, and pity for this foolish, limited man, who is as much a victim as his wife.

Yol was made in a unique way. The Turkish writer-director Yilmaz Güney, imprisoned by the current military regime, issued detailed instructions to his crew from his cell. In October 1981, Güney escaped, and edited the film himself. Prison is the primary motif of the film: The whole society is a prison, and the men who are temporarily released—five of them in all—don't encounter joyous liberty but a morass of hatred, paranoia, and fear. Güney's film goes much farther than the standard left-wing protest against a repressive regime; in his somber, uninsistent way, he questions the very foundations of his culture. Some of the movie is stiff and distant; at times the staging is rudimentary, the acting inexpressive. But the pull of the imagery, the suffering that comes in waves, leaving its victims shattered and mute—all of this is overwhelming. Surely the malevolence of a fundamentalist society has never been captured half so well. ■

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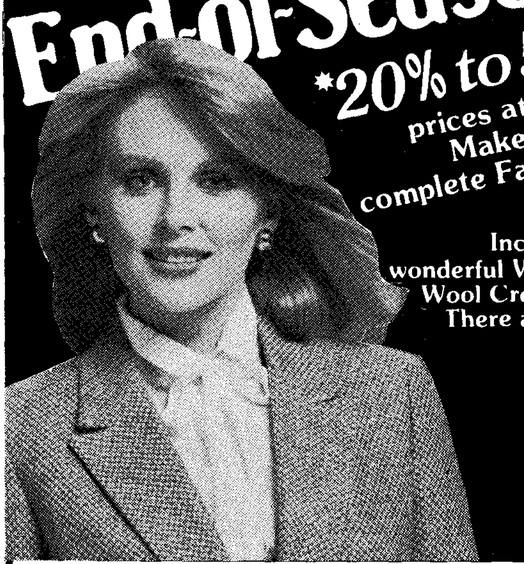

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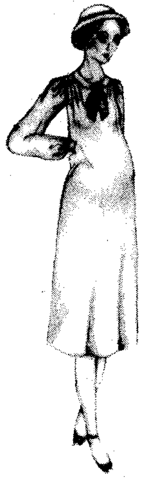

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SALES & BARGAINS

BY LEONORE FLEISCHER

Driving Lessons

IF YOU'VE BEEN MEANING TO LEARN TO drive, here's your chance to do it for less. The driving-school division of the Automobile Club of America is offering a course of ten lessons at 15 percent off their usual prices. Automatic-car lessons, usually $240, now $204; standard-shift-car lessons, usually $260, now $221. If you renew for an additional ten lessons, you also get a free two-hour class, "How to Pass a Road Test," usually $10. Also available on request without cost or obligation are a book on how to drive and a question-and-answer book for written-test preparation. The school will make an appointment for you for a written test, and sends you a New York State driver's manual. Free door-to-door pickup service is available. Lessons are offered in all five boroughs and Nassau, Suffolk, Westchester, and Rockland counties, 8 A.M.–10 P.M. seven days a week, on all makes and models, automatic or standard shift. American Express, Diners Club, MasterCard (M.C.), Visa (V.), checks accepted. *Automobile Club of America, Inc., 435 Fifth Ave. (683-6600), for all five boroughs; (516) 599-8090, for Nassau and Suffolk; (914) 423-7878, for Westchester and Rockland. Office hours: Mon.–Fri. 8 a.m.–8 p.m., Sat. till 6 p.m., and Sun. 10 a.m.–6 p.m.; through 12/5.*

Men's Wear

ALTHOUGH THE SURROUNDINGS OF THIS second-floor emporium are quite dingy, you'll find some low-priced treasures on its racks, including suits, coats, jackets, and a few slacks, many with very famous labels that we're not allowed to mention. New merchandise is added weekly. Some of the merchandise is irregular and even lower-priced than usual; the irregulars carry bright-red dots on the price tags, and some have a written explanation of what's wrong. Irregular camel-color all-cashmere overcoats, in which the color of the sleeves is a tiny bit off the color of the coat, $225 (if a perfect one is ordered from the manufacturer, it is $330); a handsome group of classic all-wool overcoats in meltons, herringbones, and tweeds, sizes 38–44, $145–$205; a group of irregular raincoats, $65–$95 (perfect, $75–$125); two-

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale. **Do not phone.**

piece suits, up to $225 (irregulars, $125–$175); three-piece suits, $200–$245; all-silk neckties, $10; matching silk pocket napkins, $6; and much more. Also, during the next three weeks an additional 10 percent discount is being offered on suits, winter coats, jackets, and raincoats. M.C., V., checks accepted; exchanges possible (except on special-order items). *L.S. Men's Clothing, 23 West 45th St., second floor (575-0933); Mon. and Thurs. 10 a.m.–7 p.m., Tues., Wed., and Sun. till 6 p.m., and Fri. till 3 p.m.; through 11/28.*

Thrifty

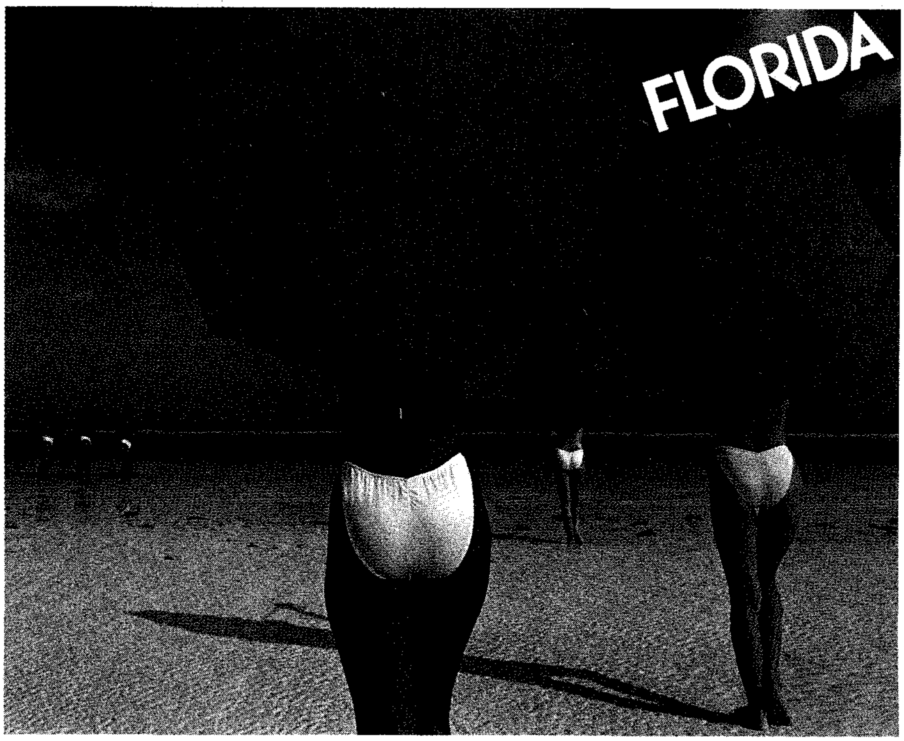
OUR FAVORITE CHARITY THRIFT SHOP has received a large donation from a famous Fifth Ave. store, including men's sweaters and shirts, women's dresses and gloves, and other unsold merchandise, some slightly damaged, some perfect, and all sold as is. A few examples: men's all-cashmere cardigans and V-neck sweaters, $60; white cashmere turtlenecks for men and women, $50; men's sweaters in wool or acrylic, sizes M–XL (a few in S), $12–$16; men's velour shirts, sizes M and L, $12; women's dresses, sizes 6–14, $16–$25; a lovely collection of leather gloves lined with fur or cashmere, sizes 6–7½, and all-cashmere gloves, $12 a pair; cashmere-blend gloves, $7; women's lamb's-wool-and-angora cowl-neck sweaters, $12; women's slacks, sizes 6–12, $14 for cottons and blends and $20 for wool; leather cosmetic cases and clutch purses, $8 and $10; gift-boxed modern-design ballpoint pens, $5; key rings, $2.50; acrylic cuffed hats and mufflers, $3 each; and more. Cash-and-carry only; all sales final. *Trishop, 1642 Third Ave., at 92nd St. (369-2411); Tues.–Sat. 9:30 a.m.–4:30 p.m.; while stock lasts.*

Men Only

THIS LADY BARBER RUNS A HAIRCUTTING parlor for men only, although the barbers are all women. She usually charges $25 for a shampoo, haircut, styling, and blow-dry; $30 for a skin-care analysis and jar of the appropriate skin product; $6 for a manicure. Now, for a limited time only, you get it all for $25. Appointments are necessary. Cash only. *Maddy's Clip Joint, 1543 Second Ave., near 80th St. (288-2400); Tues.–Fri. noon–8 p.m. and Sat. 10 a.m.–6 p.m.; through 12/24.*

Munchies

BROADWAY SMOOTHY IS CELEBRATING its fifth birthday and Thanksgiving by lowering the prices on some of its best-selling fruits and nuts. A few examples: Turkish dried apricots, were $4 a lb., now $2.75; jumbo pistachios, were $6 a



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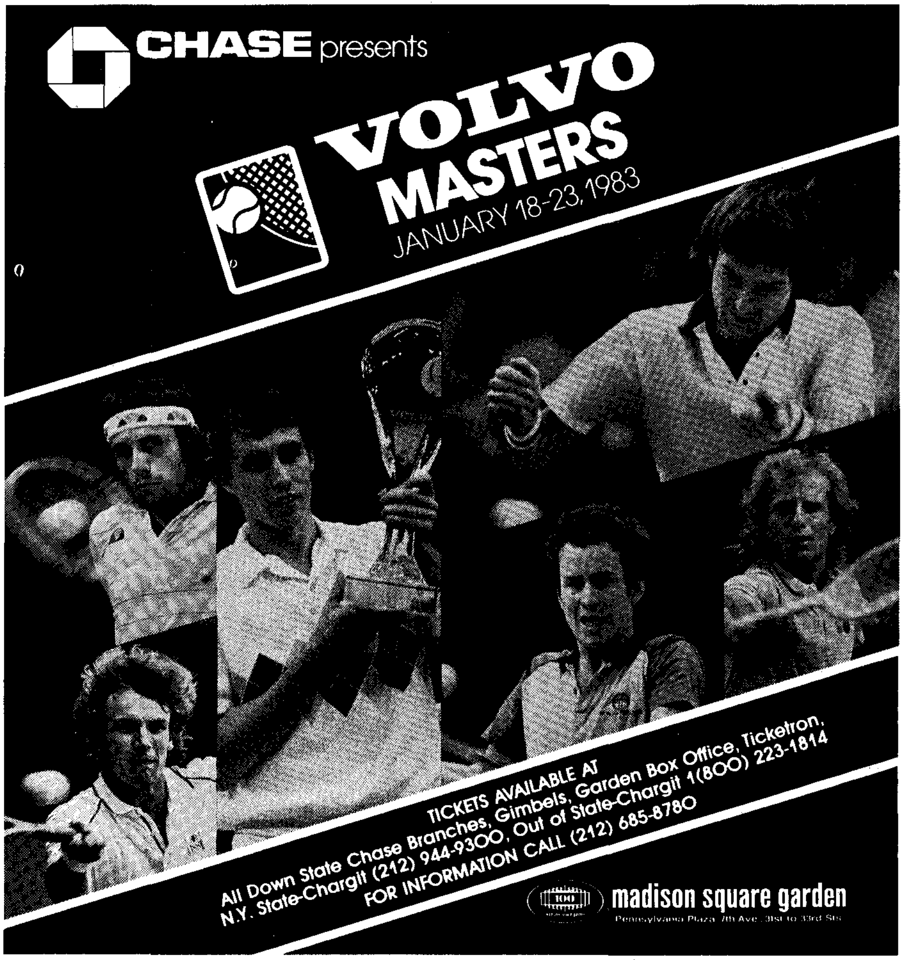

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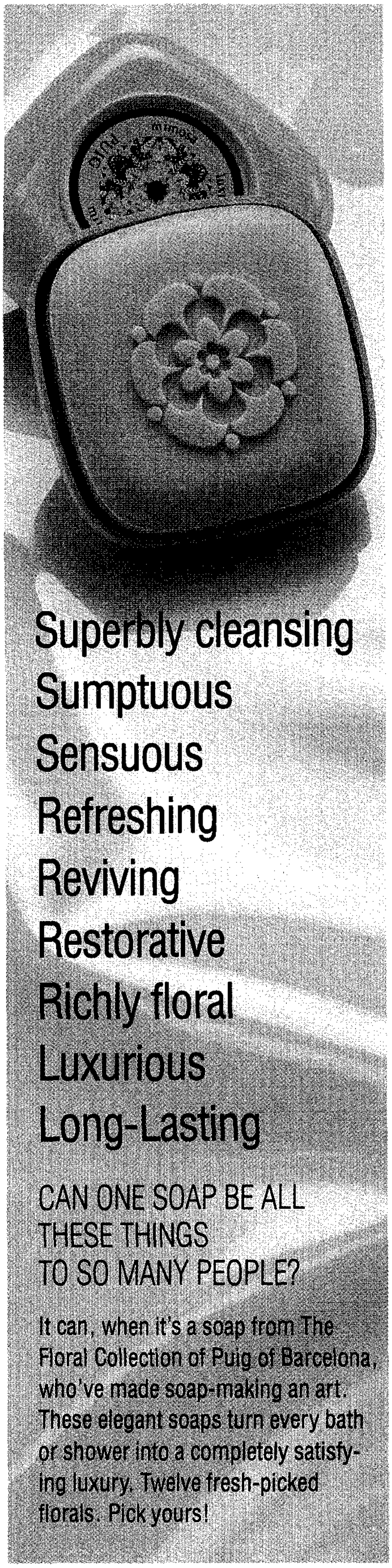
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lb., now $4.25; pepitas (hulled pumpkin seeds), were $4 a lb., now $2.75; pignolias (pine nuts), were $6.95 a lb., now $5; raisin-and-nut ambrosia mix, was $2.90 a lb., now $2; natural almonds, were $3.35 a lb., now $2.25; pectin jelly beans, were $2.80 a lb., now $2; and more. Cash-and-carry only. *Broadway Smoothy, 234 Canal St. (966-5120); Mon.–Sun. 10:30 a.m.–6 p.m.; 11/12–24, or while stock lasts.*

Smelling Good

THIS PRETTY LACE-TRIMMED SHOWROOM smells deliciously of Victorian Romance potpourri, one of the many scents in sachet and boudoir items available here. For the month of November, all discontinued items are 50 percent off. The price range is now $2–$25. For $2 you can get tiny individual "lace buds" of potpourri, and for $25 there are gift sets like embroidered-satin lingerie cases with two matching sachets. Also, satin heart sachets surrounded by lace, retail $15, here $7.50; gift-boxed hand-embroidered hearts of antique fabrics, retail $20, here $10; satin and cotton doorknob sachets that waft their fragrance whenever the door is opened, retail $10, here $5; headache pillows in floral cottons or satin, here $5; mirrors set in lace-trimmed satin or floral cottons with silk flowers at base, retail $20–$36, here $10–$16; little lace-framed Cupid-design prints, retail $6, here $3; and many other stocking stuffers. Checks accepted; no credit cards; all sales final. *Maureen Elizabeth, Inc., 155 West 72nd St., seventh floor (799-4124); Mon.–Sat. 10 a.m.–6 p.m.; through 11/30 (closed 11/25–27).*

Face Paint

STAGELIGHT COSMETICS, ORIGINALLY devised for show business, has become a famous line carried by many department stores and boutiques. Once a year only, Stagelight holds a sale in its own showroom of discontinued and damaged items—a slightly smashed lipstick, faded labels, torn packaging, and so forth. The values are quite good: lipsticks, were $5, now $1; Color Sticks, were $6, now $2; Sparkle eye powders, were $5.50, now $2; Eyelites, were $5, now $1; Nail Paints, were $4, now $1; and more. You'll also find some professional testers, originally $50 and up, now $20 and $25. Checks accepted; no credit cards; all sales final. *Stagelight Cosmetics, 630 Ninth Ave., near 44th St., fourth floor (757-4851); Mon.–Fri. 11 a.m.–3 p.m.; through 11/12.*

Wine and Cheese

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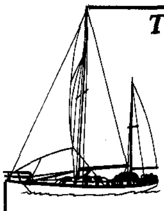
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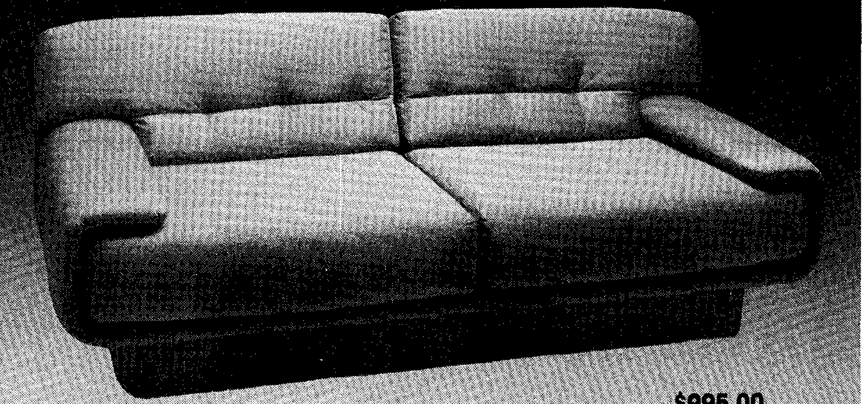
ing course next week, and advance reservations are recommended. Alan Toth, who has taught wine tasting at the Y, will host an informal gathering and talk about international wines—how wine is made, what makes a good one, how it's bottled, how to read a label, how to order a wine in a restaurant, and how to drink it. At least twelve wines—reds, whites, rosés, and champagnes—will be sampled, and bread and the appropriate cheeses will be served. All of this for only $10. Cash only. *The Vanderbilt Y.M.C.A., 224 East 47th St. (755-2410); Fri. 7–9 p.m.; 11/19 only.*

Designer Sale

A GROUP OF YOUNG DESIGNERS WHOSE work appears in good stores and trendy little shops has put together a four-day sale in a loft. Most items are for women, but there are also some artifacts from the Amazon basin, handsome mufflers and ties, and a few sweaters for men. Sally Lee is offering a group of all-cotton blouses in solids and stripes with Gibson Girl puffed sleeves, retail $75–$90, here $20; wool pin-striped, herringbone, and basket-weave pants and skirts, sizes 4–12, retail $95 each, here $47.50 ($62.50 for huge circle skirts); hand-knitted mohair sweaters for men and women, retail $300–$375, here $95; a group of samples, $10–$20. Fabrics and yarns: all-cotton shirting, $3 a yd.; Liberty of London cottons, $5–$7 a yd.; Liberty of London cotton-and-wool blends, $7 a yd.; mohair-blend knitting yarn, $20 a lb. (sold by the cone only). Frog à la Pêche has a few appliquéd cotton skirts from Colombia in bright colors, retail $180, here $90. Southern Exposure has handmade items from South America, including heavy one-of-a-kind sweaters in natural for men and women, some with shawl collars and cable patterns, retail $110–$130, here $55 and $65; striking hand-thrown and hand-decorated native pottery pieces, retail $60–$100, here $30–$50; hand-painted carved birds, here $10–$30, depending on size; handwoven basket bags from Ecuador, here $10–$75, depending on size. A weaver offers silk and wool handwoven scarves, retail $45–$90, here $15–$40; handwoven neckties, retail $20–$36, here $10–$18; handwoven belts, retail $20, here $9. Vesna Bricelj offers very imaginative hand-knitted and hand-crocheted sweaters, retail $300–$400, here $75–$140; striking jackets with fur collar, retail $720, here $350. Jerry Kott, an accessories designer, offers a group of high-style earrings made of ebonized wood and large glass stones in assorted colors, retail $12–$40, here $6–$18. Checks accepted; no credit cards; all sales final. *Sally Lee, Ltd., 53 West 21st St., third floor (924-8795); Wed.-Sat. 11 a.m.–6 p.m.; 11/10–13 only.*



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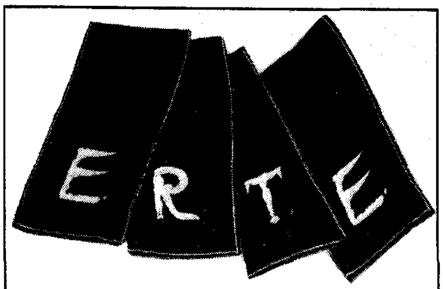

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A Complete Entertainment Guide for the Week Beginning November 8

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Nov. 9: A Decade of Cuban Documentary Film: 1972-82. Opening Nov. 10: Scandinavia Today: "Stepping Out"; "Tree of Knowledge"; "Gotta Run!"; "The Farewell"; "Inter Nos"; "Growing Up"; "Witch Hunt"; "Sally and Freedom"; "Broken Sky." #2—"Stalker."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Nov. 8: "Foxes"; "Carny." Nov. 9: "The River Ki"; "Twilight Years." Nov. 10: "Reggae Sunsplash"; "The Harder They Come." Nov. 11: "The Long Goodbye"; "The Late Show." Nov. 12-13: "Claire's Knee"; "The Earrings of Madame de. . .." Nov. 14: "True Confessions"; "On the Waterfront." **AGEE ROOM**—Thru Nov. 9: Native American Film & Video Festival. Nov. 10-14: Les Blank: The Music Films, 1967-78.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"L'Adolescente"; "Crac." #2—"Jinxed."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Caligula."

9. **ART—8th St. E. of University Pl.** 473-7014. Libra Cinema 5 Film Festival. Thru Nov. 8: "A Slave of Love"; "Going Places." Nov. 9-10: "The Garden of the Finzi-Continis"; "A Special Day." Nov. 11-13: "Cousin, Cousine"; "We All Loved Each Other So Much." Beg. Nov. 14: "Z"; "The Battle of Algiers."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 8: "Hiroshima, Mon Amour"; "Last Year at Marienbad." Nov. 9: "Possessed"; "Flamingo Road." Nov. 10: "Wait Until Dark"; "The Paradine Case." Nov. 11: "The Seven Year Itch"; "How to Marry a Millionaire." Nov. 12-13: "Casablanca"; "The Maltese Falcon (1941)." Nov. 14: "Now, Voyager"; "Dark Victory."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 11: "Pink Floyd the Wall"; "The Rose."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Nov. 9: "Mildred Pierce"; "Alice Doesn't Live Here Anymore." Nov. 10-11: "Apocalypse Now"; "Taxi Driver." Nov. 12-13: "Fritz the Cat"; "Heavy Traffic." Beg. Nov. 14: "Entertaining Mr. Sloane"; "The Boys in the Band."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Tex." #2—"First Blood."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Gregory's Girl." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—"The Missionary."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Nov. 11: "Diner."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Nov. 9: "Chariots of Fire." Opening Nov. 10: "Creepshow."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman." Closed Nov. 9.

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"First Blood." #2—"Monsignor." #3—"My Favorite Year."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Nov. 11: "The Concrete Jungle." Beg. Nov. 12: "Slumber Party Massacre." #2—"The Missionary."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"National Lampoon's Class Reunion." #2—"Caligula." #3—"Amityville II: The Possession." #4—"The Road Warrior." #5—"Fast Times at Ridgemont High." #6—"Jinxed."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Sender." #2—582-5070. "Monsignor."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Tex."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Burning." #2—"First Blood."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Pink Floyd the Wall." **EMBASSY 3—**"Poltergeist." **EMBASSY 4—**"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Nov. 8: "Doctor Zhivago." Nov. 9-10: "The Great Caruso"; "Because You're Mine." Nov. 11-13: "Gallipoli"; "Breaker Morant." Beg. Nov. 14: "Stormy Weather"; "Cabin in the Sky."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Nov. 9: "Halloween III: Season of the Witch." Opening Nov. 10: "Creepshow." #2—Thru Nov. 11: "Funeral Home." Beg. Nov. 12: "Conan the Barbarian"; "The Thing (1982)."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bambi."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tex."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Fantasia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Gregory's Girl."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Nov. 8: "The Red Snowball Tree." Nov. 8-9: "To Remember or to Forget." Nov. 9-10: "Vassily and Vassilisa." Nov. 10-11: "Several Interviews on Personal Matters." Nov. 11: "The Steppe." Nov. 12: "The Last Wave"; "Don't Look Now." Nov. 13: "Lana"; "Medea." Nov. 14: "Death in Venice"; "Senso."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Nov. 9: "Moonlighting." Opening Nov. 10: "Starstruck."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Endangered Species."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Split Image."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Nov. 11: "The Chosen."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Nov. 8: "Don's Party." Nov. 9: "Breaker Morant." Opening Nov. 10: "Winter of Our Dreams."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Nov. 9: "First Blood." Beg. Nov. 10: "Moonlighting." #2—"The Missionary."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "My Favorite Year." **CORONET—**"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Amor Bandido."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Five Days One Summer." **CINEMA II—**753-0774. "Yol."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Nov. 9: "Halloween III: Season of the Witch." Opening Nov. 10: "Creepshow." #2—832-2720. "Chilly Scenes of Winter."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Nov. 9: "Love Child." Closed Nov. 10. Opening Nov. 11: "Brimstone and Treacle."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"National Lampoon's Class Reunion." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Monsignor."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Fruits of Passion."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Nov. 11: "Funeral Home." Beg. Nov. 12: "Conan the Barbarian"; "The Thing (1982)."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"First Blood." #2—"The Burning."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Program unavailable.

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"The Missionary." #2—Thru Nov. 9: "National Lampoon's Class Reunion." Opening Nov. 10: "Creepshow."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "My Favorite Year."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Nov. 10: "Sweet Hours." Closed Nov. 11. Opening Nov. 12: "Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." #2—"Lola." #3—"Céleste."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 9: "Guys and Dolls." Nov. 10-13: "Dodsworth"; "Wuthering Heights." Beg. Nov. 14: "The Winning of Barbara Worth"; "The Hurricane."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Time Stands Still." #2—"Siberiade."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Tex." #2—"First Blood." #3—"The Missionary." #4—"The Chosen."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Jinxed." #2—"L'Adolescente"; "Crac."

95. THALIA—95th St. W. of B'way. 222-3370. Nov. 8: "Bell, Book and Candle"; "My Sister Eileen." Nov. 9: "Three Weird Sisters"; "Went the Day Well?"; "The Brass Monkey." Nov. 10: "High *School Confidential"; "Platinum High School."* Nov. 11: "The Trial"; "The Castle." Nov. 12-13: "To Be or Not to Be"; "The Senator Was Indiscreet." Nov. 14: "I Am Curious (Yellow)"; "I Am Curious (Blue)."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Nov. 8: "Mean Streets"; "Saturday Night Fever." Nov. 9: "The Bicycle Thief"; "The Gospel According to St. Matthew." Nov. 10: "Persona"; "Raven's End." Nov. 11: "Fox and His Friends"; "Chinese Roulette." Nov. 12: "The American Friend"; "Strangers on a Train." Nov. 13: "Dr. Strangelove"; "Fail Safe." Nov. 14: "I'm No Angel"; "The Man on the Flying Trapeze."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Nov. 9: "Caligula." Beg. Nov. 10: "Conan the Barbarian"; "The Thing (1982)." #2—"Gregory's Girl." #3—"Chilly Scenes of Winter." #4—"Funeral Home."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Nov. 11: "The Burning"; "Q." Beg. Nov. 12: "Fast Times at Ridgemont High"; "The Concrete Jungle."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Nov. 12, 7:30 p.m.: "Hypocrites" (1914) & "The Blot" (1921) by Lois Weber. Nov. 13, 4 p.m.: "What's Worthwhile?" (1921) & "Too Wise Wives" (1921) by Weber; 7:30 p.m.: "Where Are My Children?" (1916) by Weber.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 10, 8 p.m.: "How to Succeed in Business Without Really Trying" (1967) by David Swift, with Robert Morse.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $1.50. Nov. 11, 8 p.m.: "Projection Instructions" by Morgan Fisher, "Tree Film," "Flying" & "Scotty and Stuart" by Stuart Sherman, "Inversion" by Barry Gerson,

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"Eureka" by Ernie Gehr, & "Zufalls-Stadt" by Rudiger Neumann. Nov. 12, "Railroad Turnbridge" by Richard Serra, "Wide Angle Saxon" by George Landow, & "One-Way Boogie Woogie" by James Benning. Nov. 13, 8 p.m.: "The Doctor's Dream" by Ken Jacobs, "Rape" by JoAnn Elam, "The Big Stick" by Saul Levine, & "Misconception" by Marjorie Keller. Nov. 14, "Kino Da" by Henry Hills, "Bellevue Film" by Gail Camhi, "Foregrounds" by Pat O'Neill, "Myth in the Electric Age" by Alan Berliner, "Murder Psalm" by Stan Brakhage, & "Phenix" by Andrej Zdravic.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Family Flicks: Adm. $12 per family. Nov. 13, 1 p.m.: "The Gingerbread Man" (1979) by Lillian & J.P. Somersaulter, & "A Colour Box" (1935) by Len Lye.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Nov. 13, 8:30 p.m.: "Ballad of a Soldier" (1959) by Grigori Chuckrai.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Thru Dec. 12: "The room is a metaphor for the experiencing of any place" by Ken Kobland, Animal Magnetism Video, & Video by Tony Oursler.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Nov. 14: Tue.-Thu., 12-2, 3-6 & 7-8 p.m., Fri.-Sun., 12-2, 3-4 & 5-6 p.m.: "Voyages of Self-Discovery" (1972) by Bruce Davidson; Tue.-Thu., 2 & 6 p.m., Fri.-Sun., 2 & 4 p.m.: "Living Off the Land" (1970) & "Isaac Singer's Nightmare and Mrs. Pupko's Beard" (1976) by Davidson.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Nov. 10, 7:30 p.m.: "The Only Son" (1936). Nov. 12, 7 p.m.: "Passing Fancy" (1933) & "A Hen in the Wind" (1948).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Nov. 12, 11:30 a.m.: "Rodin: The Gates of Hell" (1982) by Iris Cantor & David Saxon.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Nov. 11, 8 p.m.: Video by Matthew Geller & Bob Walker.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 9, 8 p.m.: "The Wrong Move" (1975) by Wim Wenders. Nov. 10, 8 p.m.: "Anarchism in America" (1981) by Steve Fischler & Joel Sucher. Nov. 11, 7:30 p.m.: "Gilda" (1946) by Charles Vidor, with Rita Hayworth; 8 p.m.: "Grand Illusion" (1938) by Jean Renoir, with Erich von Stroheim & Jean Gabin. Nov. 12, 8 & 10:15 p.m.: "Red Desert" (1964) by Michelangelo Antonioni. Nov. 14, 3:30 & 7:30 p.m.: "Yiddle With His Fiddle" (1937) by Joseph Green & Jan Nowina-Prysbylski, & "Mamele" (1939) by Green, both with Molly Picon.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Nov. 9, 12 noon: "Muzak" (1972) by Tony Ganz & Rhody Streeter, & "The Crime of M. Lange" (1935) by Jean Renoir; 2:30 p.m.: "Work" by Fred Wardenburg, & "Between Rock and a Hard Place" by Kenneth Fink.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Nov. 9, 8 p.m.: "Fortini/Cani" (1976) by Jean-Marie Straub & Daniele Huillet, & "This Land Is Mine" (1943) by Jean Renoir. Nov. 10, 8 p.m.: "From the Cloud to the Resistance" (1979) & "Too Early, Too Late" (1981) by Straub & Huillet. Nov. 11, 8 p.m.: "Fortini/Cani" (1976) & "From the Cloud to the Resistance" (1979) by Straub & Huillet. Nov. 12, 5:40 & 9 p.m.: "Fortini/Cani" (1976) & "Too Early, Too Late" (1981) by Straub & Huillet. Nov. 13-14, 4 & 8 p.m.: "From the Cloud to the Resistance" (1979) by Straub & Huillet, "The Story of the Last Chrysanthemums" (1939) by Kenji Mizoguchi, & "A Girl Is a Gun (Une Aventure de Billy le Kid)" (1970) by Luc Moullet. Sat.-Sun., 2 p.m. (free): "Reflections of a Dancer: Alexandra Danilova, Prima Ballerina Assoluta" by Anne Belle.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Nov. 13, 2:30 p.m.: "The Cat and the Canary" (1927) by Paul Leni.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Dec. 5: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "The Judas Window" (1982) by Leandro Katz.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Nov. 11, 8:15 p.m.: "The Way We Were" (1973) by Sydney Pollack, with Barbra Streisand & Robert Redford. Hosted by Andrew Sarris & Molly Haskell.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—"Funeral Home."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Nov. 11: "The Burning." #2—"The Missionary."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"First Blood." #2—"Tex." #3—Thru Nov. 9: "Monsignor." Beg. Nov. 10: "Conan the Barbarian"; "The Thing (1982)." #4—"National Lampoon's Class Reunion."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"First Blood." #2—"An Officer and a Gentleman."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "The Chosen."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Nov. 11: "Caligula." #2—Thru Nov. 11: "The Burning."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10: "Conan the Barbarian"; "The Thing (1982)." #2—"Tex." #3—"Funeral Home." #4—Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow." #5—"E.T. the Extra-Terrestrial."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Monsignor." #2—"The Burning."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Funeral Home." #2—"Monsignor."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Nov. 11: "Amityville II: The Possession." Beg. Nov. 12 (tent.): "Halloween III: Season of the Witch."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"First Blood."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Tex." #2—Tent.: "National Lampoon's Class Reunion." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Beg. Nov. 10: "Zapped!"

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Nov. 11: "The Burning." Beg. Nov. 12: "Slumber Party Massacre." #2—"Funeral Home." #3—Thru Nov. 9: "Caligula." Beg. Nov. 10: "Conan the Barbarian"; "The Thing (1982)." #4—Thru Nov. 9: Russian Film Festival. Beg. Nov. 10: "Creepshow."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"My Favorite Year." #2—"National Lampoon's Class Reunion."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Nov. 11: "National Lampoon's Class Reunion." #2—Thru Nov. 11: "E.T. the Extra-Terrestrial." #3—Thru Nov. 11: "The Burning."

213. **COBBLE HILL—CINEMAS—Court St. at Butler.** 596-9113. #1—Thru Nov. 9: "1900." Nov. 10-13: "Harold and Maude"; "Where's Poppa." Nov. 13-14: "Tom Thumb." Beg. Nov. 14: "Dr. No"; "From Russia With Love." #2—Thru Nov. 11: "Pink Floyd the Wall."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Nov. 11: "Funeral Home." Beg. Nov. 12: "Rocky III."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"The Missionary."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "My Favorite Year." **SOUTH—** Thru Nov. 9: "The Chosen." Beg. Nov. 10: "Creepshow."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Nov. 11: "The Burning." Beg. Nov. 12: "Halloween III: Season of the Witch."

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231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Nov. 11: "Marry Me, Marry Me"; Yiddish film. Beg. Nov. 12: "Halloween III: Season of the Witch."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Nov. 11: "The Burning." Beg. Nov. 12: "Slumber Party Massacre."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Nov. 11: "Monsignor." Beg. Nov. 12: "The Missionary." #2—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "The Chosen." #3—"Fantasia." #4—"First Blood."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Nov. 9: "Night Shift." Beg. Nov. 10: "Fast Times at Ridgemont High."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"The Missionary." Nov. 10: "Gaijin: The Roads to Freedom." #2—Thru Nov. 9: "The Road Warrior"; "The Last Wave." Nov. 10-11: "Breaker Morant"; "My Brilliant Career." Nov. 13-14: "Black Beauty."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"First Blood." #2—"The Missionary." #3—Thru Nov. 9: "Funeral Home." Beg. Nov. 10: "Creepshow."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"The Missionary." #2—"First Blood."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Nov. 11: "Funeral Home"; "The Hearse."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Creepshow." #2—"An Officer and a Gentleman."

304. **NEW DORP—LANE—** 351-2110. "First Blood."

305. **NEW DORP—RAE—** 979-0444. #1—"Funeral Home." #2—"My Favorite Year."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Monsignor." #2—Thru Nov. 11: "The Burning." Beg. Nov. 12: "Slumber Party Massacre."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10: "Creepshow."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Fantasia."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"The Missionary." #2—"E.T. the Extra-Terrestrial." #3—"National Lampoon's Class Reunion." #4—Thru Nov. 9: "Funeral Home." Beg. Nov. 10: "Creepshow."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"First Blood." #2—"The Missionary."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Time Bandits." #2—"Tex." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Nov. 11: "The Incubus." Beg. Nov. 12: "Firefox."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"First Blood." #2—"The Burning."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"The Missionary." #2—"First Blood."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Nov. 9: "Monsignor." Beg. Nov. 10: "Time Bandits." #2—"The Burning"; "Hands of Lightning." #3—"National Lampoon's Class Reunion."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Nov. 11: "The Missionary." Beg. Nov. 12: "Slumber Party Massacre." #2—"First Blood." #3—Thru Nov. 9: "Funeral Home." Beg. Nov. 10: "Creepshow."

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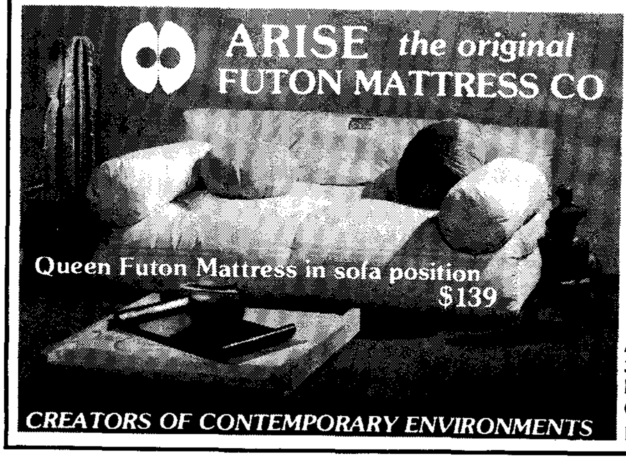
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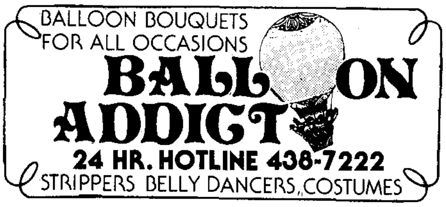
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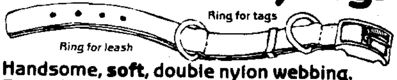

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MOVIES

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—Tent.: "Poltergeist."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "The Chosen."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Nov. 11: "Jinxed"; "The French Lieutenant's Woman."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"Monsignor." #2—"Tex."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Fantasia." #2—"My Favorite Year."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "An Officer and a Gentleman."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 9: "Funeral Home." Beg. Nov. 10: "Creepshow." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Monsignor."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"First Blood." #2—Thru Nov. 9: "The Burning." Beg. Nov. 10: "Time Bandits." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"E.T. the Extra-Terrestrial." #2—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10: "Creepshow." #3—"Monsignor."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Nov. 11: "Gregory's Girl"; "First Monday in October." Beg. Nov. 12: "Jinxed"; "The French Lieutenant's Woman."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Nov. 11: "Fast Times at Ridgemont High." Beg. Nov. 12: "Gregory's Girl."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 11: "The Burning"; "Final Conflict." Beg. Nov. 12 (tent.): "Halloween III: Season of the Witch."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"First Blood." #2—Thru Nov. 9: "Funeral Home." Beg. Nov. 10: "Creepshow."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 11: "Night Shift"; "Body Heat." Beg. Nov. 12: "The World According to Garp."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Nov. 11: "The Burning." #2—Thru Nov. 11: "Jinxed." Beg. Nov. 12: "The Boat."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"The Missionary." #2—"Funeral Home."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Nov. 11: "An Officer and a Gentleman." #2—Thru Nov. 11: "My Favorite Year."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 11: "The Burning"; "Final Conflict." Beg. Nov. 12 (tent.): "Halloween III: Season of the Witch."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "The Missionary."

501. BALDWIN—RKO— 223-9230. Thru Nov. 9: "The Burning." Beg. Nov. 10: "Time Bandits."

502. BELLEROSE—RKO— 775-1351. Thru Nov. 9: "Night Shift." Beg. Nov. 10: "Fast Times at Ridgemont High."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Nov. 11: "The Burning." #2—Thru Nov. 11: "Jinxed."

504. BELLMORE—THE MOVIES— 785-3032. Thru Nov. 11: "Diner."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—Thru Nov. 9: "Funeral Home." Beg. Nov. 10: "Creepshow." #2—Tent.: "National Lampoon's Class Reunion." #3—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)." #4—"E.T. the Extra-Terrestrial."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Nov. 11: "Gregory's Girl." Beg. Nov. 12: "Halloween III: Season of the Witch." #2—Thru Nov. 11: "Jinxed."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. "Jinxed."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Nov. 11: "Monsignor." #2—Program unavailable.

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru Nov. 11: "The Missionary." Beg. Nov. 12: "Slumber Party Massacre."

523. GREAT NECK—SQUIRE— 466-2020. Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow."

524. HEWLETT—RKO— 791-6768. Thru Nov. 9: "Night Shift." Beg. Nov. 10: "Fast Times at Ridgemont High."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Tex." #2—Thru Nov. 9: "Funeral Home." Beg. Nov. 10: "Creepshow."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Monsignor." **SOUTH—** "E.T. the Extra-Terrestrial."

529. LAWRENCE—RKO— 371-0203. #1—"First Blood." #2—Thru Nov. 11: "An Officer and a Gentleman." Beg. Nov. 12: "Slumber Party Massacre." #3—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Time Bandits."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Nov. 11: "Fast Times at Ridgemont High"; "Cat People (1982)."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Missionary." #4—"The Burning."

532. LONG BEACH—LIDO— 432-0056. Thru Nov. 11: "Rocky III." Beg. Nov. 12: "Halloween III: Season of the Witch."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"My Favorite Year." #2—"Tex." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)."

534. LYNBROOK—STUDIO ONE— 599-5151. Program unavailable.

535. MALVERNE—TWIN— 599-6966. #1—Thru Nov. 11: "The Boat." Beg. Nov. 12: "Gregory's Girl." #2—Thru Nov. 11: "The World According to Garp." Beg. Nov. 12: "Jinxed."

536. MANHASSET—MANHASSET— 627-7887. #1—"Tex." #2—Tent.: "Monsignor." #3—"Halloween III: Season of the Witch."

537. MANHASSET—RKO CINEMA— 627-1300. "Lola."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"National Lampoon's Class Reunion." #2—"My Favorite Year." #3—Tent.: "Monsignor." #4—"First Blood." #5—Thru Nov. 9: "Poltergeist." Beg. Nov. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)." #6—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10: "Creepshow." #7—Thru Nov. 9: "The Missionary." Beg. Nov. 10: "Time Bandits."

542. MERRICK—GABLES— 546-0734. Thru Nov. 11: "Diner"; "The French Lieutenant's Woman." Beg. Nov. 12: "Jinxed."

543. MERRICK—MALL— 623-4424. Program unavailable.

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545. **NEW HYDE PARK—HERRICKS—** 747-0555. "First Blood."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Nov. 9: "The Burning." Beg. Nov. 10: "Time Bandits."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Nov. 11: "Jinxed." Beg. Nov. 12: "Halloween III: Season of the Witch." #2—Thru Nov. 11: "The Boat."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Nov. 11: "The Boat."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Nov. 11: "The Burning." #2—Thru Nov. 11: "Reds."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Missionary." #2—Thru Nov. 11: "National Lampoon's Class Reunion." Beg. Nov. 12: "It Came From Hollywood."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Nov. 9: "Night Shift." Beg. Nov. 10: "Fast Times at Ridgemont High."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"The Chosen." #2—Thru Nov. 9: "First Blood." Beg. Nov. 10: "Time Bandits."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 11: "The Burning." #3—"First Blood."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Nov. 11: "Reds."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "First Blood."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"The Chosen." #2—Thru Nov. 9: "Monsignor." Beg. Nov. 10: "Creepshow."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Missionary." #2—"Chilly Scenes of Winter."

561. **SYOSSET—SYOSSET—** 921-5810. "My Favorite Year."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Fantasia."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Fantasia."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Monsignor." #2—"Halloween III: Season of the Witch." #3—"My Favorite Year." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"National Lampoon's Class Reunion." #7—"Funeral Home." #8—"First Blood." #9—Thru Nov. 9: "The Burning." Beg. Nov. 10: "Time Bandits." #10—"The Missionary." #11—Thru Nov. 9: "Poltergeist." Beg. Nov. 10: "Creepshow."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Nov. 11: "Jinxed." #2—Thru Nov. 11: "Funeral Home."

571. **WANTAGH—RKO—** 781-6969. "E.T. the Extra-Terrestrial."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10: "Creepshow." #2—"National Lampoon's Class Reunion." #3—Thru Nov. 9: "Funeral Home." Beg. Nov. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Nov. 11: "Diner." #2—Thru Nov. 11: "Jinxed."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru Nov. 11: "Hands of Lightning." Beg. Nov. 12: "Slumber Party Massacre." #2—Thru Nov. 9: "The Burning." Beg. Nov. 10: "Creepshow."

601. **BABYLON—BABYLON—** 669-3399. "E.T. the Extra-Terrestrial."

602. **BABYLON—RKO—** 669-0700. #1—"The Missionary." #2—"Monsignor."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"An Officer and a Gentleman." #2—Thru Nov. 11: "The Burning." #3—Thru Nov. 11: "Funeral Home."

604. **BAY SHORE—CINEMA—** 665-1722. "My Favorite Year."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"First Blood." #2—"Poltergeist."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Nov. 11: "Q." Beg. Nov. 12 (tent.): "Blade Runner."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Nov. 11: "Jinxed."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Nov. 11: "Poltergeist."

616. **COMMACK—MAYFAIR—** 543-0707. "Tex."

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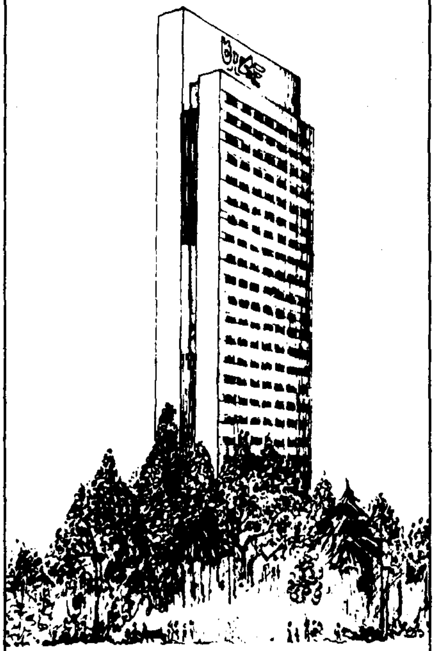

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MOVIES

617. **COMMACK—RKO—** 499-4545. #1—"First Blood." #2—"Monsignor."

619. **CORAM—CORAM—** 698-7200. Thru Nov. 11: "The Burning."

621. **CORAM—PINE—** 698-6442. #1—Thru Nov. 11: "My Favorite Year." #2—Thru Nov. 11: "Funeral Home."

622. **DEER PARK—DEER PARK—** 667-2440. Program unavailable.

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Tent.: "Tex." #2—Tent.: "Fantasia." #3—Thru Nov. 9: "E.T. the Extra-Terrestrial." Beg. Nov. 10 (tent.): "Time Bandits." #4—Thru Nov. 11: "The Missionary." Beg. Nov. 12: "An Officer and a Gentleman." #5—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Creepshow."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Nov. 11 (tent.): "My Favorite Year."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Monsignor."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"An Officer and a Gentleman." #2—Program unavailable.

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Monsignor." #2—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Conan the Barbarian"; "The Thing (1982)."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Nov. 11: "National Lampoon's Class Reunion."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"First Blood." #2—"The Missionary." #3—"Monsignor." #4—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Creepshow."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "E.T. the Extra-Terrestrial."

634. **HUNTINGTON—RKO YORK—** 421-3911. Program unavailable.

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Nov. 11: "National Lampoon's Class Reunion." #2—Thru Nov. 11: "The Burning." #3—Thru Nov. 11: "The Missionary."

636. **KINGS PARK—KINGS PARK—** 269-4422. Program unavailable.

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Fantasia."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Nov. 11: "Diner"; "Visiting Hours."

639. **LINDENHURST—LINDENHURST—** 888-5400. Tent.: "Q."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Nov. 11: "Halloween III: Season of the Witch." #2—Thru Nov. 11: "An Officer and a Gentleman." #3—Thru Nov. 11: "Jinxed."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Nov. 11: "National Lampoon's Class Reunion." #2—Program unavailable.

644. **NORTHPORT—NORTHPORT—** 261-8600. Tent.: "Q."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Nov. 11: "Fast Times at Ridgemont High." Beg. Nov. 12: "Jinxed."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. "Tex."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"The Missionary." #2—"E.T. the Extra-Terrestrial."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"An Officer and a Gentleman." #2—"First Blood."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "National Lampoon's Class Reunion." **CINEMA WEST—**"Tex."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Nov. 9: "Night Shift." Beg. Nov. 10: "Fast Times at Ridgemont High."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Nov. 11: "The Burning."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Nov. 11: "How I Won the War." Beg. Nov. 12: "Xica."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Nov. 11: "The Burning." #2—Thru Nov. 11: "National Lampoon's Class Reunion." #3—Thru Nov. 11: "My Favorite Year."

660. **SHIRLEY—TWIN—** 281-3301. Program unavailable.

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "E.T. the Extra-Terrestrial."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Nov. 11: "My Favorite Year." Beg. Nov. 12 (tent.): "Tex." #2—Thru Nov. 11: "An Officer and a Gentleman." Beg. Nov. 12 (tent.): "The Missionary."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Missionary."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Nov. 11: "Jinxed." Beg. Nov. 12: "Slumber Party Massacre." #2—Thru Nov. 11: "The French Lieutenant's Woman."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. "First Blood."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Nov. 11: "Monsignor." Beg. Nov. 12: "My Favorite Year."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "Tex."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Nov. 11: "The Burning."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Tent.: "National Lampoon's Class Reunion." #2—Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 12: "Conan the Barbarian"; "The Thing (1982)." #3—"My Favorite Year."

703. **CROSS RIVER—CROSS RIVER—** 763-8811. Program unavailable.

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"The Chosen." #2—"Tex."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Thru Nov. 11: "Jinxed."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"First Blood." #2—"The Missionary." #3—"An Officer and a Gentleman." #4—Thru Nov. 11: "My Favorite Year."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "Tex."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Creepshow." #2—Thru Nov. 11: "Halloween III: Season of the Witch." Beg. Nov. 12: "Conan the Barbarian"; "The Thing (1982)." #3—"Monsignor." #4—"E.T. the Extra-Terrestrial."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"First Blood." #2—"The Missionary."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Program unavailable.

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"First Blood." #2—"The Missionary."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"An Officer and a Gentleman." #2—"Monsignor." #3—Thru Nov. 9: "The Burning." Beg. Nov. 10: "Creepshow." #4—Thru Nov. 11: "Hands of Lightning"; "Funeral Home." Beg. Nov. 12: "Slumber Party Massacre." #5—"E.T. the Extra-Terrestrial."

715. **NEW ROCHELLE—TOWN—** 632-4000. "National Lampoon's Class Reunion."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Nov. 9: "An Officer and a Gentleman." Beg. Nov. 10: "Time Bandits." #2—"Monsignor."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"First Blood." #2—Thru Nov. 9: "The Missionary." Beg. Nov. 10 (tent.): "Creepshow." #3—"National Lampoon's Class Reunion." #4—"Funeral Home."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Monsignor." #2—"An Officer and a Gentleman."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Nov. 11 (tent.): "Poltergeist."

721. **PLEASANTVILLE—ROME—** 769-0720. Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow."

722. **RYE—RYE RIDGE—** 939-8177. #1—"First Blood." #2—"The Burning."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Le Beau Mariage."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Nov. 11: "Young Doctors in Love."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Monsignor." #2—Thru Nov. 9: "National Lampoon's Class Reunion." Beg. Nov. 10: "Creepshow."

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728. WHITE PLAINS—UA CINEMA— 946-2820. "Fantasia."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—Thru Nov. 9: "Jinxed." Beg. Nov. 10: "Time Bandits." #2—"Monsignor."

731. YONKERS—KENT— 237-3440. Thru Nov. 9: "Funeral Home"; "Richard Pryor Live in Concert." Beg. Nov. 10: "Slumber Party Massacre."

732. YONKERS—MOVIELAND— 793-0002. #1—"An Officer and a Gentleman." #2—Thru Nov. 9: "First Blood." Beg. Nov. 10: "Creepshow." #3—"The Missionary." #4—"E.T. the Extra-Terrestrial."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Nov. 9: "Jinxed." Beg. Nov. 10: "Time Bandits." #2—"The Burning." Beg. Nov. 12: "My Favorite Year."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"My Favorite Year." #2—"Funeral Home." #3—"The Missionary." #4—"Fast Times at Ridgemont High." #5—"Tex."

746. NEW CITY—TOWN— 634-5100. #1—Thru Nov. 11: "My Favorite Year." #2—"The Missionary."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Nov. 9: "First Blood." Beg. Nov. 10: "Creepshow." #2—"Fantasia."

748. NYACK—CINEMA EAST— 358-6631. "Monsignor."

751. PEARL RIVER—CENTRAL— 735-2530. "An Officer and a Gentleman."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Halloween III: Season of the Witch."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Monsignor."

755. STONY POINT—9 W CINEMA— 942-0303. "Pink Floyd the Wall."

756. SUFFERN—LAFAYETTE— 357-6030. "National Lampoon's Class Reunion."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "National Lampoon's Class Reunion."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—Thru Nov. 11: "Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial."

774. DANBURY—CINE— 743-2200. #1—"Tex." #2—"The Missionary." #3—Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow."

775. DANBURY—CINEMA— 748-2923. #1—Thru Nov. 11: "Monsignor." #2—"An Officer and a Gentleman."

777. DANBURY—PALACE— 748-7496. #1—"National Lampoon's Class Reunion." #2—"First Blood." #3—"The Burning."

778. DARIEN—PLAYHOUSE— 655-0100. "Joni."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Thru Nov. 11: "Halloween III: Season of the Witch." #2—Thru Nov. 11: "National Lampoon's Class Reunion."

780. FAIRFIELD—COUNTY— 334-1411. "First Blood."

781. GREENWICH—CINEMA— 869-6030. Thru Nov. 11: "Halloween III: Season of the Witch."

782. GREENWICH—PLAZA— 869-4030. #1—"The Missionary." #2—"An Officer and a Gentleman." #3—Thru Nov. 11: "Gregory's Girl."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "E.T. the Extra-Terrestrial."

784. NORWALK—CINEMA— 838-4504. #1—"Tex." #2—"First Blood."

785. NORWALK—NORWALK— 866-3010. "The Missionary."

787. RIDGEFIELD—CINEMA— 438-3338. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Nov. 9: "Gregory's Girl." Nov. 10-12: "Garde à Vue." Beg. Nov. 13: "Salo."

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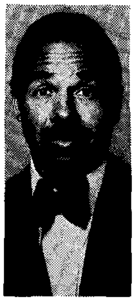

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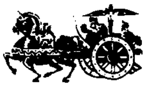

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MOVIES

789. **SPRINGDALE—STATE—** 325-0250. Thru Nov. 11: "Diner." Beg. Nov. 12: "My Favorite Year."

790. **STAMFORD—AVON—** 324-9205. #1—"First Blood." #2—"The Burning."

791. **STAMFORD—CINEMA—** 324-3100. #1—Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow." #2—"Tex." #3—Thru Nov. 11: "Monsignor."

792. **STAMFORD—RIDGEWAY—** 323-5000. "National Lampoon's Class Reunion."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"The Missionary." #2—"An Officer and a Gentleman." #3—Thru Nov. 11: "My Favorite Year."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—Thru Nov. 11: "Monsignor." #2—Thru Nov. 11: "National Lampoon's Class Reunion." #3—227-9619. "My Favorite Year." #4—226-6666. "The Chosen."

796. **WESTPORT—POST—** 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA—** 762-5678. Thru Nov. 11: "Halloween III: Season of the Witch."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Nov. 11: "Halloween III: Season of the Witch." Beg. Nov. 12: "Slumber Party Massacre." #2—Thru Nov. 11: "The Missionary." #3—Thru Nov. 11: "I, the Jury."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Nov. 11: "Pink Floyd the Wall." #2—Thru Nov. 9: "Amityville II: The Possession." Beg. Nov. 10: "Creepshow."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"The Missionary." #2—"Monsignor."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Missionary." #2—"The Burning." #3—"Tex." #4—"My Favorite Year."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Fantasia." #2—"E.T. the Extra-Terrestrial." #3—"Monsignor." #4—"An Officer and a Gentleman." #5—"National Lampoon's Class Reunion." #6—"First Blood."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Nov. 11: "Jinxed." Beg. Nov. 12: "Halloween III: Season of the Witch."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "The Missionary."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"An Officer and a Gentleman." #2—Thru Nov. 9: "First Blood." Beg. Nov. 10: "Time Bandits."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "First Blood."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Nov. 11: "Q."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Program unavailable.

819. **MILLBURN—RKO—** 376-0800. #1—Thru Nov. 11: "First Blood." Beg. Nov. 12: "Slumber Party Massacre." #2—"My Favorite Year."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 11: "Funeral Home." Beg. Nov. 12: "Slumber Party Massacre." #3—"The Burning."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Fantasia."

828. **VERONA—VERONA—** 239-0880. "My Favorite Year."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Program unavailable.

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Monsignor." #2—"An Officer and a Gentleman." #3—"The Missionary."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. "Jinxed."

841. **CRANFORD—RKO—** 276-9120. #1—"First Blood." #2—Thru Nov. 9: "The Burning." Beg. Nov. 10: "Time Bandits."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Nov. 11 (tent.): "Amityville II: The Possession."

846. **LINDEN—TWIN—** 925-9787. #1—"E.T. the Extra-Terrestrial." #2—Thru Nov. 11: "Funeral Home." Beg. Nov. 12 (tent.): "Slumber Party Massacre."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Nov. 11 (tent.): "Inchon."

849. **SUMMIT—STRAND—** 273-3900. "Tex."

850. **UNION—DRIVE-IN—** 686-1260. Program unavailable.

851. **UNION—FIVE POINTS—** 964-3466. Thru Nov. 9: "Halloween III: Season of the Witch." Beg. Nov. 10: "Creepshow."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Chosen."

854. **UNION—RKO UNION—** 686-4373. #1—"The Missionary." #2—Thru Nov. 11: "Monsignor." Beg. Nov. 12: "Slumber Party Massacre."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Nov. 11: "Halloween III: Season of the Witch" Beg. Nov. 12: "Conan the Barbarian"; "The Thing (1982)." #2—"E.T. the Extra-Terrestrial." #3—"Tex."

858. **WESTFIELD—TWIN—** 654-4720. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 11: "Gregory's Girl."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Nov. 11: "Q."

861. **CLOSTER—CLOSTER—** 768-8800. Tent.: "The Burning."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Monsignor." #2—"First Blood." #3—"An Officer and a Gentleman." #4—"National Lampoon's Class Reunion."

863. **EMERSON—TOWN—** 261-1000. "The Missionary."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Nov. 11: "Halloween III: Season of the Witch." Beg. Nov. 12: "Conan the Barbarian"; "The Thing (1982)." #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Missionary." #2—"The Burning."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow." #2—"Tex."

868. **FORT LEE—SHARON—** 224-0202. Thru Nov. 11: "Tempest."

873. **OAKLAND—TWIN—** 337-4478. #1—"National Lampoon's Class Reunion." #2—"The Missionary."

874. **PALISADES PARK—PARK LANE—** 944-1086. Program unavailable.

875. **PARAMUS—BERGEN MALL—** 845-4449. "Tex."

876. **PARAMUS—CINEMA 35—** 845-5070. "E.T. the Extra-Terrestrial."

877. **PARAMUS—DRIVE-IN—** 368-1440. Program unavailable.

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Fantasia." #2—"First Blood." #3—"Monsignor." #4—"The Chosen." #5—"The Missionary." #6—Libra Cinema 5 Film Festival. See the Art Theater (9). #7—"An Officer and a Gentleman."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"My Favorite Year." #2—"National Lampoon's Class Reunion."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Nov. 11: "Jinxed." Beg. Nov. 12: "Halloween III: Season of the Witch."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"An Officer and a Gentleman." #2—"First Blood."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. Program unavailable.

885. **TEANECK—CEDAR LANE—** 836-3430. Program unavailable.

886. **TENAFLY—BERGEN—** 567-0004. Thru Nov. 11: "Tempest."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Tex."

889. **WESTWOOD—PASCACK—** 664-3200. Thru Nov. 9: "My Favorite Year." Beg. Nov. 10: "Creepshow."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMOR BANDIDO—(1hr. 38m., '82) In Portuguese, Eng. subtitles. A bit of low-grade Brazilian *verismo* about a teen-age prostitute in Rio and her young-punk lover, who makes his living knocking off cab drivers. The movie is certainly on relaxed terms with lowlife characters; it doesn't soften or patronize, but it doesn't bring much insight either. Grim and unconvincing, and borderline trashy. Dir. Bruno Barreto. **61**

BRIMSTONE AND TREACLE—(1hr. 25m., '82) A sinister stranger courts an English matron and her husband in order to seduce their daughter. With Sting, Joan Plowright and Denholm Elliott. Dir. Richard Loncraine. R. **71**

BURNING, THE—(1hr. 30m., '82) The revenge of a summer camp caretaker who is burned and disfigured as a result of a prank. With Brian Matthews and Leah Ayres. Dir. Tony Maylam. R. **37, 80, 99, 104, 114, 202, 210, 212, 228, 233, 306, 408, 411, 426, 438, 447, 451, 501, 503, 531, 546, 549, 554, 567, 600, 603, 619, 635, 655, 658, 701, 714, 722, 735, 777, 790, 806, 822, 841, 861, 866**

CÉLESTE—(1hr. 47m., '82) In German, Eng. subtitles. A chronicle of the last nine years in the life of Marcel Proust, based on the memoirs of his housekeeper, Céleste Albaret. With Eva Mattes and Jürgen Arndt. Dir. Percy Adlon. **86**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **16, 70, 97, 559**

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **54, 92, 113, 225, 234, 414, 552, 558, 705, 795, 852, 878**

COME BACK TO THE 5 AND DIME, JIMMY DEAN, JIMMY DEAN—(1hr. 49m., '82) An adaptation of Ed Graczyk's play, directed on Broadway by Robert Altman with the same principals, about the pains and illusions of a group of women in rural Texas. With Sandy Dennis, Cher and Karen Black. Dir. Altman. **86**

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. **41, 78, 97, 109, 201, 210, 403, 413, 420, 512, 533, 541, 573, 629, 702, 709, 857, 864**

CREEPSHOW—(2hrs. 2m., '82) A horror film of five stories written by Stephen King. With King, Hal Holbrook, Adrienne Barbeau, Fritz Weaver, E.G. Marshall and Viveca Lindfors. Dir. George Romero. R. **22, 41, 70, 83, 201, 206, 210, 225, 237, 303, 307, 401, 412, 420, 428, 439, 512, 519, 523, 526, 541, 558, 567, 573, 600, 625, 632, 709, 714, 717, 721, 727, 732, 747, 774, 791, 801, 851, 867, 889**

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 103, 201, 206, 212, 307, 401, 403, 413, 420, 428, 512, 528, 533, 567, 571, 601, 625, 633, 649, 662, 709, 714, 732, 744, 773, 783, 807, 846, 857, 864, 876**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **73**

ENDANGERED SPECIES—(1hr. 37m., '82) A perplexing series of cattle mutilations in Colorado lures an ex-New York detective and a local female sheriff deep into a web of mystery. With Robert Urich, JoBeth Williams and Paul Dooley. Dir. Alan Rudolph. R. **50**

★**FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgement in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. **32, 99, 235, 437, 502, 524, 530, 551, 645, 654, 745**

FIRST BLOOD—(1hr. 34m., '82) Reviewed in this issue. R. **14, 24, 37, 58, 80, 92, 109, 111, 205, 234, 237, 300, 304, 402, 408, 410, 412, 426, 439, 529, 531, 541, 545, 552, 554, 557, 567, 606, 617, 632, 651, 664, 667, 707, 710, 712, 717, 722, 732, 747, 777, 780, 784, 790, 807, 811, 813, 819, 841, 862, 878, 883**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **56**

FIVE DAYS ONE SUMMER—(1hr. 48m., '82) A tragic situation develops when a middle-aged doctor goes on vacation with a much younger woman. With Sean Connery, Betsy Brantley and Lambert Wilson. Dir. Fred Zinnemann. PG. **62**

FRUITS OF PASSION—(1hr. 23m., '82) In French, Eng. subtitles. *The Story of O* continues in the Orient. With Klaus Kinski, Isabelle Illiers and Arielle Dombasle. Dir. Shuji Terayama. **76**

★**GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. **16, 46, 97, 436, 437, 513, 535, 782, 788, 858**

HALLOWEEN III: SEASON OF THE WITCH—(1hr. 38m., '82) Chips of rock from Stonehenge, possessed by witchcraft, are concealed in the Halloween masks of millions of children. With Tom Atkins, Dan O'Herlihy and Stacey Nelkin. Dir. Tommy Lee Wallace. R. **41, 70, 201, 204, 228, 232, 307, 403, 413, 420, 428, 438, 451, 512, 513, 532, 533, 536, 541, 547, 567, 573, 640, 702, 709, 752, 773, 779, 781, 798, 800, 809, 851, 857, 864, 882**

JINXED—(1hr. 43m., '82) A hybrid failure that never decides whether it wants to be a daring black comedy or another remake of *The Postman Always Rings Twice.* Bette Midler is most unconvincing as a masochistic blond chippy who lives with a gambling lout, Rip Torn, in a trailer camp. Still, she's the best thing in the movie. Torn has a few funny minutes, particularly when he turns into a stiff, and Ken Wahl, as Midler's young lover, looks like a stiff even when he's walking. An easily forgettable piece of work, directed by the veteran, Don Siegel. R. **6, 32, 93, 416, 436, 447, 503, 513, 516, 535, 542, 547, 570, 574, 612, 640, 645, 666, 706, 730, 735, 809, 840, 882**

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. **6, 93**

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. **88, 723**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. **86, 537**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **16**

★**MISSIONARY, THE**—(1hr. 29m., '82) An accomplished, old-fashioned comedy about virtue and lust, written by Michael Palin and directed by Richard Loncraine (a graduate of British television) in leisurely deadpan style. Palin plays the Reverend Fortescue, an Anglican missionary who sets up a home for prostitutes in Edwardian London. Scrounging among the upper classes for money to support his work, Fortescue meets a gallery of eccentrics who might have fallen out of the pages of *Punch,* most notably Lord and Lady Ames (Trevor Howard and Maggie Smith)—he a wealthy general of reactionary views, she a bored, libidinous beauty who sets about bedding the reluctant Reverend. Working in the formalized settings of clubs and country houses, Loncraine doesn't settle for easy laughs. The movie depends on a simple comic convention: All women are avid for sex, and any man who doesn't know that is a fool. Satirical and naughty rather than uproarious, the movie's classy surface is nuanced and soothing—a throwback to the golden age of English screen comedy three decades ago. R. **16, 30, 58, 83, 92, 104, 223, 234, 236, 237, 300, 401, 402, 410, 412, 448, 500, 521, 531, 541, 550, 559, 567, 602, 625, 632, 635, 649, 663, 664, 707, 710, 712, 717, 732, 745, 746, 774, 782, 785, 793, 800, 803, 806, 810, 830, 854, 863, 866, 873, 878**

MONSIGNOR—(2hrs. 2m., '82) Christopher Reeve, smiling to himself, gives a very rum performance as a holy high roller—Father John Flaherty, a fighting and fornicating priest, who rises, through charm, diplomacy, and crooked financial manipulations, to an exalted station as one of the princes of the church. The director, Frank Perry, has successfully reproduced the kind of schlock big movie made in 1957, pacing the absurd plot so slowly that you have plenty of time to admire the Vatican sets and the clerical fashions, which are a knockout. Fernando Rey and Adolfo Celi, smooth old pros, are on hand as rival cardinals, in gorgeous red silks, exchanging polite insults while gliding over marble floors, and Jason Miller shows up as a mafia don. The only sour element in the nonsense: Genevieve Bujold, as a postulant who has a desperate fling with Father John. She reads her lines seriously, which exposes her to audience ridicule, while that big goof Reeve stands there smiling to himself like a man who has just made a perfect putt. R. **24, 33, 74, 109, 202, 203, 234, 306, 411, 417, 424, 428, 518, 528, 536, 541, 558, 567, 602, 617, 627, 629, 632, 668, 709, 714, 716, 719, 727, 730, 748, 754, 775, 791, 795, 803, 807, 830, 854, 862, 878**

★**MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. **48, 58**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **24, 60, 85, 113, 201, 206, 211, 225, 305, 413, 418, 423, 450, 519, 523, 533, 541, 561, 567, 604, 621, 626, 658, 663, 668, 702, 707, 721, 735, 745, 746, 774, 789, 791, 793, 795, 806, 819, 828, 867, 879, 889**

NATIONAL LAMPOON'S CLASS REUNION—(1hr. 25m., '82) The ten-year reunion of Lizzie Borden High School's class of '72 provides the setting for this comedy. With Gerrit Graham, Fred McCarren, Miriam Flynn and Stephen Furst. Dir. Michael Miller. R. **32, 72, 83, 109, 206, 211, 212, 234, 303, 401, 403, 411, 420, 512, 529, 541, 550, 554, 567, 573, 625, 629, 631, 632, 635, 643, 653, 658, 702, 709, 715, 717, 727, 756, 758, 777, 779, 792, 795, 807, 822, 858, 862, 873, 879**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **23, 31, 60, 111, 205, 223, 231, 303, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 603, 625, 628, 640, 651, 663, 664, 707, 714, 716, 719, 732, 751, 775, 782, 793, 796, 807, 811, 830, 862, 878, 883**

★**POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. **38, 413, 541, 567, 606, 613, 720**

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. **90**

SPLIT IMAGE—(1hr. 51m., '82) Reviewed in this issue. R. **51**

STARSTRUCK—(1hr. 35m., '82) An Australian musical about two Sydney kids who enter a rock 'n' roll contest to rescue the family business from bankruptcy. With Jo Kennedy and Ross O'Donovan. Dir. Gillian Armstrong. **48**

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. **14, 35, 44, 92, 109, 201, 206, 403, 417, 526, 533, 536, 616, 625, 648, 653, 663, 700, 705, 708, 745, 774, 784, 791, 806, 849, 857, 867, 875, 888**

THING (1982), THE—(1hr. 48m.) John Carpenter's monster movie is more disgusting than frightening, and most of it is just boring. Unlike the 1951 *Thing,* an entertaining B movie, Carpenter and screenwriter Bill Lancaster exploit the original premise of John W. Campbell Jr.'s 1938 science-fiction story, "Who Goes There?": The monster enters the body of a living creature, takes over its cells, bursts through the body and finally *becomes* the creature. Intending to create total paranoia, Carpenter makes the monster as hideous as possible, and releases a torrent of blood and viscera. But the filmmakers never dramatize the feelings of their indistinguishable characters, and the threat is entirely external. Set in drab rooms and hallways, and shot without a distinctive visual rhythm, *The Thing* is about as impersonal as a movie can be. With Kurt Russell. R. **41, 78, 97, 109, 201, 210, 403, 413, 420, 512, 533, 541, 573, 629, 702, 709, 857, 864**

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Sōth. **90**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 88

WINTER OF OUR DREAMS—(1hr. 29m., '82) A prostitute hopes to find a new life with a married man. With Judy Davis and Bryan Brown. Dir. John Duigan. 57

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. Reviewed in this issue. PG. 62

Revivals

ALICE DOESN'T LIVE HERE ANYMORE—(1hr. 53m., '75) A small-town Texas widow struggles to make a new life and care for her young son. A rough-textured feminist version of an old movie subject, with a fabulous performance by Ellen Burstyn. Dir. Martin Scorsese. 13

AMERICAN FRIEND, THE—(2hrs. 7m., '77) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. 96

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando and Robert Duvall. 13

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. 42

BATTLE OF ALGIERS, THE—(2hrs., '67) In French and Arabic, Eng. subtitles. The thrilling, award-winning drama of the Algerian war, prepared from actual documents and eyewitness accounts with a script by director Gillo Pontecorvo and Franco Solinas, set in Casbah locations. 9

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. 96

BOYS IN THE BAND, THE—(2hrs., '70) Can it be only a dozen years ago that a character could say "Show me a happy homosexual and I'll show you a grinning corpse," and the audience would laugh in approval rather than boo? In Mart Crowley's adaptation of his award-winning play, a group of male homosexuals meet for a birthday party and bitch at each other in the obsessively wisecracking idiom of purest Broadway. And then come the regrets and the fighting-through-tears speeches, almost none of them convincing. Starring Leonard Frey and Cliff Gorman. Dir. William Friedkin. 13

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. 39, 57, 236

CABIN IN THE SKY—(1hr. 39m., '43) A silly story about churchgoing-versus-hellraising folk, this all-black Vernon Duke musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie Anderson is an engagingly comic ne'er-do-well and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe" and "Taking a Chance on Love." The marvelous score also includes "Honey in the Honeycomb," the title song, and, in a show-stopping number, a dazzling John Bubbles doing his specialty "That's Why They Call Me Shine." Dir. Vincente Minelli. 39

COUSIN, COUSINE—(1hr. 35m., '76) In French, Eng. subtitles. A charming and droll film by Jean-Charles Tacchella about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Beautifully written, directed, and acted. With Marie-Christine Barrault, Victor Lanoux and Marie-France Pisier. 9

DARK VICTORY—(1hr. 45m., '39) Bette Davis's great performance makes a classic of this classy soap opera about a spoiled woman who finds happiness and nobility of spirit. With George Brent, Geraldine Fitzgerald and Humphrey Bogart. Dir. Edmund Goulding. 10

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. 47

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 96

DON'T LOOK NOW—(1hr. 50m., '73) A murderer bedevils Venice and a couple experience strange events. Although visually compelling, the movie is essentially a thin thriller. The performances by Donald Sutherland and Julie Christie are enthralling, however. Dir. Nicolas Roeg. 47

EARRINGS OF MADAME DE. . ., THE—(1hr. 45m., '54) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer and Vittorio de Sica. 4

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. 45, 234, 308, 418, 562, 566, 625, 637, 728, 747, 807, 827, 878

GARDEN OF THE FINZI-CONTINIS, THE—(1hr. 35m., '71) In Italian, Eng. subtitles. A beautiful, mournful, and elegiac portrait of wealthy Italian Jews who imagine themselves protected from Mussolini's persecution during the war. This way of life is gone—forever—and the movie makes you feel the loss. Adapted from a novel by Giorgio Bassani. With Dominique Sanda, Helmut Berger and Lino Capolicchio. Dir. Vittorio De Sica. 9

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. 4

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. 10

I'M NO ANGEL—(1hr. 27m., '33) The lions she tames in her circus act in this picture are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway murmuring "Penny for your thoughts." No one else in the movie has a Chinaman's chance. Dir. Wesley Ruggles. 96

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. 47, 236

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. 10

MALTESE FALCON (1941), THE—(1hr. 30m.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre and Sydney Greenstreet are all glorious. 10

MILDRED PIERCE—(1hr. 50m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. 13

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. 213

NOW, VOYAGER—(1hr. 57m., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. 10

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. 4

PARADINE CASE, THE—(2hrs. 12m., '48) A lavish, overlong, heavy drama of a British lawyer and a beautiful murder suspect, forgettably directed by Alfred Hitchcock. With Gregory Peck, Ann Todd, Valli, Charles Coburn, Charles Laughton and Ethel Barrymore. 10

POSSESSED—(1hr. 48m., '47) A long, tearful, tragic, and gaudy tale about a jilted lady (Joan Crawford) who goes slowly mad. With Van Heflin and Raymond Massey. Dir. Curtis Bernhardt. 10

SATURDAY NIGHT FEVER—(1hr. 59m., '77) As the disco champ of Nik Cohn's *New York* Magazine piece, John Travolta is a good enough reason for seeing the movie. Even the character inconsistencies provide a built-in audition for this enormously gifted actor. The scenes at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor he is grace personified. With Karen Gorney. Dir. John Badham. 96

SLAVE OF LOVE, A—(1hr. 34m., '78) In Russian, Eng. subtitles. It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. The film takes too long to come to a boil, but it is worth the wait. 9

STRANGERS ON A TRAIN—(1hr. 41m., '51) Robert Walker, as a seductive homosexual killer, is Hitchcock's most attractive villain in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman, from a Patricia Highsmith novel. 96

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 13

TIME BANDITS—(1hr. 56m., '81) A large-scale fantasy spectacle resembling *The Wizard of Oz*, but dramatically and emotionally a failure. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes, which are sometimes amusing, are held together with library paste, and the picture never builds to anything. Dir. Terry Gilliam 403, 411, 426, 501, 529, 541, 546, 552, 567, 625, 716, 730, 735, 811, 841

TO BE OR NOT TO BE—(1hr. 39m., '42) Ernst Lubitsch's satire, made when Nazis could still be figures of fun. Jack Benny is miscast, to say the least, as a Shakespearean actor in a Polish troupe, and the script is not up to those of Lubitsch's other movies, but the film is well worth seeing for a number of witty moments and for Carole Lombard's manic performance. 95

WUTHERING HEIGHTS—(1hr. 43m., '39) The classic, hauntingly lovely film adaptation of Emily Brontë's Gothic romance set on the Yorkshire moors. With Merle Oberon, Laurence Olivier and Geraldine Fitzgerald. Dir. William Wyler. 89

Z—(2hrs. 8m., '69) In French, Eng. subtitles. A political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas and Jean-Louis Trintignant. Dir. Costa-Gavras. 9

THEATER

KEY TO ABBREVIATIONS

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Broadway

Previews and Openings

Monday, November 8

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Previews now prior to a 11/11 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. As of 11/16, David Dukes and John Pankow replace Langella and Boutsikaris. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ● ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss Hannigan, Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30; thru 1/2/83. **Uris,** 51st St. W. of Bdway (586-6510). Credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$40; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Bill Cobbs (thru 11/11) James Earl Jones (from 11/12), and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25; thru 11/28. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

THE SHOWGIRL—Mary Soreanu stars in a Yiddish musical about a cantor's daughter who wants to become a musical performer. By Samuel Steinberg and Nellie Cassman; directed by Michael Greenstein. Wed., Thurs. at 2, Wed. at 8, $11.50-$14.50; Sun. at 2 & 5:30, Sat. at 8:30; $12.50-$19.50. **Town Hall,** 123 W. 43rd (921-9442).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball superstar husbands; directed by Gloria Maddox. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Cara Duff-MacCormick, Mary Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. From 11/16, prices range from $12-$14. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Gurnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. **American Place,** 111 W. 46th (247-0393).

EDMOND—David Mamet's play, directed by Gregory Mosher, with Paul Butler, Joyce Hazard, Bruce Jarchow, Marge Kotlisky. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Tom Ligon in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10; thru 11/20. **ATA Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Roundabout Stage Two,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PENELOPE—Joy Franz in J. Radloff's play about a Broadway star and her lovers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; from 11/9. **Perry St. Theater,** 31 Perry St. (255-9186).

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. "Interesting" is the word for *Plenty.* **Public Theater,** 425 Lafayette St. (598-7150).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt, Geri Winbarg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro with acumen and resourcefulness. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20. **47th St. Theater,** 304 W. 47th (757-5458).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMAS REP—*Louisiana Summer,* by Robert and Bradley Wexler, tells of two girls, one black, one white, growing up in the late 1940s South. Kimberly Mucci and Sonia Baily co-star; directed by Robert Stark. Thurs.-Sat. at 7:30, Sun. at 3; $6; thru 11/21. **AMAS Rep,**1 E 104th St.(369-8000).

CIRCLE REP—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* written with tact, insight, and sprightly dialogue, and directed in a masterly fashion by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. The acting ensemble (Fritz Weaver, Danton Stone, Barnard Hughes, Tanya Berezin, Brian Tarantina, and Nancy Snyder) can hardly be improved upon. $15-$17.50; thru 11/28. **Circle Rep,** 99 7th Ave. So. (924-7100).

CSC REP—Strindberg's *Ghost Sonata;* Goethe's *Faust,* pts. 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11; 11/10-30. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REP—Jean-Paul Sartre's *The Condemned of Altona,* thru 11/21; in repertory with Strindberg's, *Swanwhite,* thru 1/23/83. **Theatre,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—*New Faces of 1952,* revival of the Leonard Sillman revue with words and music by Ronny Graham, Arthur Siegel, Sheldon Harnick, Michael Brown, June Carroll; directed by Joseph Patton. Tues.-Sun, at 8, Sat. & Sun. at 2:30; thru 11/21. **ELT,** 103rd St. & Riverside Drive (663-2028).

MANHATTAN THEATRE CLUB—Upstage: Thru 11/14, Pamela Reed plays a schizophrenic poet in John Olive's *Standing On My Knees,* directed by Robert Falls. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18. Cabaret: John O'Neal in his one-man show of folklore and anecdote, *Don't Start Me Talkin' or I'll Tell Everything I Know; Sayings From the Life and Writings of Junebug Jabbo Jones.* Tues.-Sun. at 8:30, Fri. & Sun. also at 10:30; 11/9-21. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545).●

PHOENIX THEATER—Michael Hastings's *Two Fish in the Sky,* set in London, centering on a Jamaican (Cleavon Little) in his 30s who tries to outwit the bureaucracy; directed by Steven Robman. Tues.-Fri. at 8, Sun. at 3 & 8, Sat. at 7 & 10; $14-$16; thru 11/28. **St. Peter's Church,** 54th & Lexington (730-0791).

PLAYWRIGHTS HORIZONS—First play of the season is *The Rise and Fall of Daniel Rocket,* by Peter Parnell, about a boy who dreams he can *fly!* Thomas Hulce plays the title role; directed by Gerald Gutierrez. From 11/17. **Theater,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Donna Rosita, La Soltera,* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru November; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru November. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Sean O'Casey's *The Silver Tassie,* an antiwar tragicomedy about a soccer hero, paralyzed fighting in WW I who returns home to a town anxious to forget the war. Thurs.-Sun. at 8, Sun. at 4; $7; thru 11/14. **Soho Rep,** 19 Mercer St. (925-2588).

TRINITY THEATRE—A. R. Gurney's *Scenes From American Life;* Thurs.-Sat. at 8, Sat. at 3; $4; thru 11/13. **Trinity Lutheran Church,** 164 W. 100th St. (222-6641).

THE TROUPE—Downstairs: Ward Morehouse III's *The Actors;* directed by Andy Milligan; Robert Bonds, Che Moody, Jane Harvey, Alex Jerome. Upstairs: Gregg Feistman's *The Debutant,* directed by Gary Bihler. Thurs.-Sat. at 8, Sun. at 3; $4; thru 11/21. **Troupe,** 335 W. 39th St. (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AT HOME—*Split,* Pt. 1. Michael Weller's play about the breakup of a contemporary marriage; directed by Larry Moss. Wed., Thurs., Sat. at 8, Fri. at 7 & 9, Sun. at 3 & 7; $3, 11/10-14. **A. & D. Theater,** 410 W. 42nd (724-2800).

BACK TO BACK—Al Brown's comedy, set in a trench in South Vietnam in 1966; directed by Douglas Johnson; starring Keith Gordon and Eugene Lee. Thru 11/21; $8; call theater for specifics. **WPA Theater,** 138 Fifth Ave. (691-2274).

BLUE SKIES FRENCH FRIES—Paul Levin's comedy-drama, set in a backwater industrial town in the north-east; directed by Jack Chandler. $8; thru 11/28. St. Peter's Hall, 336 W. 20th (869-3981).

THE BOOGIE-WOOGIE RUMBLE OF A DREAM DEFERRED—Vinnette Carroll's new music adaptation of Irwin Shaw's anti-war classic, *Bury the Dead;* music and lyrics by Micki Grant. Thurs.-Sat. at 7:30, Sun. at 5; $8; from 11/10. **Urban Arts,** 227 W. 17th St. (924-7820).

THE BOY FRIEND—Revival of the musical spoof of the 1920s, by Sandy Wilson, directed and choreographed by Tom Briggs. With Jane Jensen, Richard Liedle, Kimberly Duff, Clay Guthrie. Thurs.-Sat. at 8, Sat. & Sun. at 2:30; $7, $8; thru 11/20. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

CELLO MARKS—Tom Labar's play, directed by Lee Paves. 11/10-13, 17-20, at 8; $4. **American Theater,** 314 W. 54th (581-3044).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

THE CLOSED DOOR—Graham Reid's drama challenging conventional ideas of heroism and cowardice; directed by Dennis Lieberson. Tues.-Sat. at 8, Sun. at 3; $6; thru 11/14. **Quaigh Theater,** 549 W. 52nd (221-9088).

DAVID AND PAULA—Howard Fast's play about two eras in the life of the Ben-Gurions; directed by Stanley Brechner; starring David Margulies and Veronica Castang. Wed., Thurs. & Sat. at 8; Sun. at 2; $9; thru 12/19. 92nd St. Y, at Lexington (427-4410).

DETAILS WITHOUT A MAP—Barbara Schneider's play about a suburban family whose son has committed a senseless murder. Tues.-Sat. at 8; Sat. at 2; $6; thru 11/13. **Theater Off Park,** 28 E. 35th (679-6283).

DIAL M FOR MURDER—Revival of the Frederick Knott play; directed by David McNitt. Fri. & Sat. at 9; $5; 11/12-12/18. **Eastside Center,** 931 First Ave. (486-1431).

THE EARLY YEARS—Part One of the "Alexandriad" trilogy, retelling the life of Alexander the Great, written and directed by Yannis Simonides. Wed.-Sat. at 8, Wed. & Sat. at 2. **Greek Theater,** 120 W. 28th (869-3530).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. at 8:30; Sat. at 10:30; $6; thru December. **78th St. Lab,** 236 W. 78th (595-0850).

FINDING DONIS ANNE—Hal Corley's play about a woman's search for her daughter; directed by Rebecca Guy. Thurs.-Sat. at 8, Sun. at 7; $8; thru 11/21. **Ark Theater,** 131 Spring St. (431-6285).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

THE FRANCES FARMER STORY—Sebastian Stuart's biographical play stars Elizabeth Hess; directed by John Albano. Thurs.-Mon. at 8, Sat. at 11 p.m. also, and Sun. at 3; $9. **Chareeva Theater,** 101 Fifth Ave. (924-2257).

GOING STEADY AND OTHER FABLES OF THE HEART—Eugene Baldwin's play, directed by William Hunt, is about the reunion of two couples from highschool days. Thurs., Fri. & Mon. at 8, Sat. & Sun. at 2 & 7; $8, $12. **Mezzanine Theater,** 108 W. 43rd (221-9088).

GOLDEN GIRL—Peter Occhiogrosso's play examines a segment in the life of the actress Frances Farmer; directed by Ron Link; with Maria Duval in the title role, and Joe Cortese as Clifford Odets. Thurs.-Sun. at 8; $4; 11/11-28. **Theater for the New City,** 162 Second Ave. (254-1109).

HAMLET—Diane Venora plays the title role, with Bob Gunton as Claudius, Kathleen Widdoes as Gertrude, Pippa Pearthree as Ophelia, and Robert Westenberg

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THEATER

as Laertes; directed by Joseph Papp. From 11/9. Call theater for details. **Public/Anspacher Theater, 425 Lafayette St. (598-7100).**

A HATFUL OF RAIN—Revival of the Michael Gazzo play, directed by Barbara Multer. 11/8, 9, 15, 16 at 8; $4. **Jan Hus Theatre,** 351 E. 74th (549-6082).

HUMBUG—Kricker James's play about P.T. Barnum in a one-man show *with* Kricker James; directed by Candace Rose. Mon.-Wed. at 8; $6; thru 11/17. **Storefront Blitz,** 586 W. 42nd (244-3575).

IF THIS ISN'T LOVE—Two men meet in their teens and become lovers and remain so into their dotage; written by Sidney Morris; directed by Leslie Irons; starring Adam Caparell and Paul Malec. Wed.-Fri. at 8:30; Sat. at 7 & 10; Sun. at 4 & 8:30; $5. **Shandol Theater,** 137 W. 22nd (869-3981).

IN THE SHADOW OF JORGE LUIS BORGES—Written and directed by S. Terry Gregory, play features Steve Lincoln, Paul Theobold, Merriman Gatch, Irma St. Paul, Irene Shea. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/21. **University of the Streets,** 130 E. 7th St. (254-9300).

IT'S A JUNGLE OUT THERE—Oscar Brand stars in a musical to which he has written both music and lyrics together with Michael Zettler and Shelly Altman. Thurs. & Fri. at 8. **78th St. Lab,** 236 W. 78th (734-8406).

JUST THINK IT OVER, GIACOMINO!—Pirandello's comedy involving an old professor who wants someone to inherit his pension and marries a woman who has a child out of wedlock; directed by William Ellis. Thurs.-Sat. at 8, Sun. at 2; $4. **Ethical Society,** 2 W. 64th (874-5210).

LEAF AGAINST THE SKY—One-man show created by and starring Jerry Goralnick, subtitled "a fictional autobiography," about a man who tries to overcome harrowing personal traumas. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $5, $7; 11/18-12/8. **Chapel Theater,** 6th Ave. & 20th (242-9726).

LIFE WITH FATHER—Comedy by Howard Lindsay and Russell Crouse, directed by Donald Saddler, reminiscing about Clarence Day's father and family life in New York City during the 1880s. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/14. **West Side Y,** 5 W. 63rd (724-3080).

LOUIS QUINZE—Sandra Jenning's contemporary comedy about contrasting life-styles; directed by Harold Guskin. Thurs.-Sun. at 8; $6; thru 11/28. **Riverwest,** 155 Bank St. (243-0259).

LOVE AFFAIRS AND WEDDING BELLS—Johann Nestroy's farce with songs, a classical comedy of errors by an Austrian writer which premiered in 1843 in Vienna; directed by Maurice Edwards. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/21. **Classic Theatre,** 114 W. 14th St. (242-3900).

LUCIFER'S APPLE—A play with music by Jerry Rockwood (adapted from Machiavelli's *Mandrake*) set in New York in the 1890s; directed by Marc Mattaliano. Thurs.-Sat. at 7:30; Sun. at 4; $4; thru 11/21. **18 St. Playhouse,** 145 W. 18th (724-2800).

LYSISTRATA—Aristophanes' tale of a battle of the sexes in Athens; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $7; thru 12/5. **Sidewalks Theater,** 44 Beaver St. (668-9074).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music, revolving around the search for a religious marriage contract, which the in-laws of a groom-to-be have requested prior to the marriage of their daughter. Sat. at 8, Sun. at 2 & 5:30; $6-$10. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

MARY LYNN AND DAVID ARE HERE!—A revue combining circus arts, comedy, new music, old standards, and magic, with David Cullen and Mary Lynn. Wed.-Sat. at 8, Sun. at 3; $12; from 11/16. **Open Gate Theater,** 29th St. & First Ave. (691-8696).

THE MERRY WIVES OF SCARSDALE—Allan Rieser's comedy which runs true to its name; directed by Don Price, with Anita Keal, Emily Kipp, Natalie Priest. Thurs.-Sat. at 8, Sun. at 3; $4; thru 11/28. **Baldwin Theater,** 160 W. 74th (873-4900).

NIGHT FISHING IN BEVERLY HILLS—Louis Adelman's play takes place on the back patio of a Hollywood home. With Brett Somers and James Pritchett; directed by Cash Baxter. Wed.-Fri. at 8, Sat. & Sun. at 3 & 8, $10-$12. **INTAR,** 420 W. 42nd (279-4200).

NURSE JANE GOES TO HAWAII—Georgia Engel stars in Allan Stratton's bedroom farce about a naive author and her affair with a married man. Tues.-Sat. at 8, Sun. at 2 & 6:30; Wed. at 2:30; $9-$13; thru 11/28. **Theater in the Park,** New York State Pavilion, Flushing Meadow/Corona Park (592-5700).

PERSISTENCE AND PARADOX—Three one-acters: *The Persistence of Memory, Reversals,* and *The Paradox of Authorship,* all by Norman Rhodes. Wed.-Sat. at 8; thru 11/20. **Good Shepherd Faith Church,** 152 W. 66th (254-8583).

A PLACE CALLED HEARTBREAK—Robert Stokes's play, directed by Todd Peters, casting a new perspective on principle and guilt in a Vietnamese P.O.W. camp. Sun.-Wed. at 8:30; $6; thru 11/24. **78th St. Lab,** 236 W. 78th (595-0850).

A PLACE ON THE MAGDALENA FLATS—Preston Jones's play about conflict between two brothers; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

A PRELUDE TO HAMLET—Samuel Sussman's play, directed by Walter Kotrba, is involved with politics and murder during the period preceding Shakespeare's *Hamlet.* Thurs.-Sat. at 8, Sun. at 3; $5. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

PRISONERS & POLITICS—Three one-act plays, G.B.Shaw's *Annajanska the Bolshevik Empress,* Holworthy Hall's *The Valiant,* and Lady Gregory's *The Rising of the Moon.* Fri. & Sat. at 8, Sun. at 3; $6; 11/12-28. **Seventh Sign,** 263 W. 86th (362-3328).

THE RIGHTEOUS ARE BOLD—Frank Carney's play about a bold priest who meets the devil in mortal combat to save a girl's soul (in County Mayo); directed by Patrick King. 11/11-14, 18-21. Evenings at 8, Sun. at 3; $8. **Shakespeare Studio,** 250 Third Ave. (543-7816).

A RUSSIAN LOVE STORY—Music drama by Leonid Zorin, directed by Iosif Kopytman, based on true facts, starring Lana Anik and Ralph Wakefield. Wed.-Sun. at 8, Sat. & Sun. at 3; $6-$8; thru 11/28. **Newfoundland Theater,** 6 W. 18th St. (927-6812).

THE SHADOW BOX—Michael Cristofer's play about three terminally-ill cancer patients and their anxieties in coming to grips with their conditions. Fri.-Sun. at 8, Sat. at 3; 11/12-28. **St. George's Church,** 209 E. 16th (475-1216).

A SHOT IN THE DARK—Revival of Marcel Achard's mystery/comedy; directed by Ray Bonnett. 11/11-13, 18-20 at 7:30; 11/13 & 20 at 3; $5. **Madison Avenue Baptist Church,** 30 E. 31st (249-5924).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

SOME RAIN—James Edward Luczak's drama about a middle-aged waitress and her chance encounter with a young drifter; directed by Dale Rose. Thurs.-Sat. at 8, Sun. at 4; thru 11/21. **Lion Theater,** 422 W. 42nd (869-3981).

SWAP—Frank Shiras's comedy of larceny and double-cross and swindlers, and greedy villains, etc.; directed by Samuel Barton. Fri.-Sun. at 8; $5; thru 11/28. **Amistad Theater,**754-9th Ave. (586-1260).

THREE LOST PLAYS OF EUGENE O'NEILL—*The Wife for a Life, The Movie Man,* and *The Web,* all written in 1913. Tues.-Sat. at 8, Sat. at 3; $6; 11/9-20. **Playhouse 46,** 423 W. 46th (279-4237).

THE THREEPENNY OPERA—The Brecht-Weill production performed by the Washington Square Players. Thurs.-Sat. at 8; $6.50; 11/11-13, 18-20. **N.Y.U. Theater,** 35 W. 4th St. (598-2451).

THE TRUTH—Warren Burton and Francesca James star in Clyde Fitch's 1906 comedy about a meddling high society woman who when she tells the truth does so only by accident; directed by James Gordon-Williams. Wed.-Sun. at 8, Sat. & Sun. at 2; $6; thru 11/21. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE TWO-CHARACTER PLAY—Tennessee Williams's play concerns two actors on tour, a brother and a sister who find themselves deserted by their troupe in an unknown state; Austin Pendleton and Barbara Eda-Young star; directed by Tom Brennan. Thurs.-Sat. at 8, Sun. at 7; $8; thru 11/21. **Open Space Theater,** 133 Second Ave. (254-8630).

UPSTARTS—Neil Donnelly's comedy about a confused and frustrated contemporary man; directed by Mike Houlihan. Fri. & Sat. at 8, Sun. at 3; $5; thru 11/28. **Irish Arts Center,** 553 W. 51st (757-3318).

WELCOME TO THE MOON—John Patrick Shanley's play about love and romance; directed by Douglas Aibel. Tues.-Sat. at 8, Sun. at 2 & 7; $10; from 11/12. **Ensemble Studio,** 549 W. 52nd (247-4982).

WHO DO YOU THINK YOU ARE, MARILYN MONROE?—One-woman show, performed by A'lexa Abercrombia, directed by Ken Cook. Based on the actress's life. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $8, $10. **Actors Playhouse,** 100 Seventh Ave. So. (944-9300).

THE WORKROOM—*(L'Atelier)* Jean-Claude Grumberg's play set in a sweatshop in post-WW II France; directed by Aaron Levin. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3; thru 11/21. **South St. Theater,** 424 W. 42nd (279-4200).

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
Ⓗ Fri/Two of Hearts
Ⓢ Tue/B.C. First Thanksgiving

6:25
⑦ Listen and Learn

6:30
② News
④ Early Today
⑤ Popeye
⑪ Magilla Gorilla
Ⓗ Wed/**Movie:** The Incredible Shrinking Woman
Thu/**Movie:** I Go Pogo
Mon/Bushmen of the Kalahari
Tue/Rascal Dazzle
Ⓢ Thu/Fall Line
Tue/John Curry's Ice Dancing

7:00
② News
④ Today
⑤ World's Greatest Cartoon Show
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Tom and Jerry
Ⓗ Fri/Inside the NFL
Ⓢ Fri/**Movie:** The Elephant Man

7:30
⑨ Jim Bakker
⑪ Pink Panther
Ⓗ Mon/Blockheads: The 4th Annual Ventriloquism and Comedy Show
Ⓢ Wed/Faerie Tale Theatre
Thu/**Movie:** Legend of the Wild
Mon/**Movie:** Paternity

8:00
⑪ Scooby Doo
Ⓗ Wed/**Movie:** Any Which Way You Can
Thu/**Movie:** Father Figure
Fri/**TV Movie:** Ice Castles
Tue/**Movie:** Foolin' Around
Ⓢ Tue/**Movie:** The Runner Stumbles

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⑪ MGM Cartoon Festival
Ⓗ Mon/**Movie:** The Incredible Shrinking Woman
Ⓢ Wed/Great Ladies of the Country

9:00
② Match Game
④ Donahue
⑤ I Love Lucy
⑦ Richard Simmons
⑨ Straight Talk
⑪ Great Space Coaster

9:30
② Jokers Wild
⑤ Dr. Ruth
⑦ So You Think You Got Troubles?
⑪ Flipper
Ⓢ Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** Four Horsemen of the Apocalypse

10:00
② $25,000 Pyramid
④ Diff'rent Strokes
⑤ Tom Cottle
⑦ Good Morning New York
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/**Movie:** Loophole
Thu/**Movie:** The Great Adventure
Fri,Tue/**Movie:** Any Which Way You Can
Mon/**Movie:** Ode to Billy Joe
Ⓢ Wed/**Movie:** Prisoner of War
Fri/**Movie:** Imitation General
Mon/**Movie:** Dunkirk
Tue/**Movie:** Never So Few

10:30
② Child's Play
④ Wheel of Fortune
⑤ Hour Magazine
Ⓦ Wed/**Movie:** Stir Crazy
Thu/**Movie:** Paternity
Fri/**Movie:** I Hate Blondes
Mon/**Movie:** Child Under a Leaf
Tue/**Movie:** The Making of Raiders of the Lost Ark

11:00
② Price Is Right
④ Texas
⑦ Love Boat
⑨ Tic Tac Dough
⑪ Odd Couple

11:30
⑤ My Three Sons
⑨ In Search of
⑪ Candid Camera
Mon/Camelot
Ⓗ Thu/**Movie:** Foolin' Around
Ⓢ Wed/Laff-a-Thon
Fri/Short Picks

12 **NOON**
② Tattletales
④ Doctors
⑤ Waltons
⑦ Family Feud
⑨ News
⑪ Good Times
Ⓗ Wed/Sherlock Holmes
Fri/Crystal Gayle
Mon/**Movie:** Silence of the North
Tue/Yesteryear. . . 1942
Ⓢ Wed/**Movie:** Ghost Story
Fri/**Movie:** Ordinary People
Mon/**Movie:** All Night Long

12:05
Ⓢ Thu/**Movie:** Southern Comfort
Tue/**Movie:** True Confessions

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Ryan's Hope
⑪ Inn Midday Edition

1:00
④ Days of Our Lives
⑤ Midday
⑦ All My Children
⑨ Wed/**Movie:** Johnny Eager (1942). Robert Taylor, Lana Turner. A sociology student falls for a gangster.
Thu/**Movie:** Homecoming (1948). Clark Gable, Lana Turner. Turgid WW2 romance.
Fri/**Movie:** Bittersweet Love (1977). Lana Turner, Robert Lansing. Young marrieds discover they're incestuous.
Mon/**Movie:** The Model and the Marriage Broker (1951). Jeanne Crain, Thelma Ritter. George Cukor's enjoyable romantic comedy.
Tue/**Movie:** Hilda Crane (1956). Jean Simmons, Jean-Pierre Aumont. A woman's banal search for fulfillment.
⑪ 700 Club
Ⓗ Fri/**Movie:** Ode to Billy Joe
Tue/**Movie:** Loophole

1:30
② As the World Turns
Ⓗ Thu/**Movie:** Silence of the North
Mon/Money Matters
Ⓢ Mon/Laff-a-Thon

2:00
④ Another World
⑤ News
⑦ One Life to Live
⑪ Wed,Thu,Mon,Tue/ Magic Garden
Fri/Big Blue Marble
Ⓗ Wed/Crystal Gayle
Mon/**Movie:** Sphinx
Ⓢ Wed,Fri,Mon/ Aerobicise
Thu/Fractured Flickers
Tue/Jonathan Winters

2:10
⑤ Popeye & Friends

2:30
② Capitol
⑪ Krofft Superstars
Ⓢ Wed/**Movie:** Imitation General
Thu/Fall Line
Fri/Laff-a-Thon
Mon/**Movie:** Soldiers Three

3:00
② Guiding Light
④ Fantasy
⑤ World's Greatest Cartoon Show
⑦ General Hospital
⑨ Bonanza
⑪ Tom and Jerry
Ⓗ Wed/**Movie:** Any Which Way You Can
Thu/**Movie:** Father Figure
Fri/**Movie:** Ice Castles
Tue/Video Jukebox
Ⓢ Fri/Jonathan Winters

3:30
Ⓗ Tue **Movie:** Foolin' Around
Ⓢ Thu/**Movie:** Legend of the Wild
Fri/Short Picks

4:00
② Barnaby Jones
④ Romance Theatre
⑦ Edge of Night
⑨ Soap World
⑪ Scooby Doo
⑬ Sesame Street
Ⓗ Blockheads: The 4th Annual Ventriloquism and Comedy Show
Ⓢ Fri/B.C. First Thanksgiving
Tue/**Movie:** A Challenge for Robin Hood

4:30
④ More Real People
⑤ What's Happening
⑦ Wed/After School Special
Thu-Tue/People's Court
⑨ Wed/**Movie:** This Island Earth (1955). Bart Roberts, Faith Domergue. Silly but curious sci-fi.
Thu/**Movie:** The Day Time Ended (1980). Jim Davis, Dorothy Malone. A super-nova wreaks havoc on Earth.
Fri/**Movie:** The Visitor (1979). Mel Ferrer, John Huston. An alien's mission: Earth.
Mon/**Movie:** The Train (1965). Burt Lancaster, Paul Scofield. Engrossing but brutal WW2 drama in Occupied France; well-acted with many tense moments. Part I.
Tue/**Movie:** The Train (1965). Burt Lancaster, Paul Scofield. Part II. See Nov. 15, 4:30 p.m.
⑪ Pink Panther
⑬ What's Happening
Ⓢ Wed/The Gold Bug
Fri/**Movie:** A Challenge for Robin Hood
Mon/Short Picks

5:00
② ④ ⑦ News
⑤ Charlie's Angels
⑪ Little House on the Prairie
⑬ Mister Rogers
Ⓗ Wed,Mon/Bushmen of the Kalahari
Thu/**Movie:** I Go Pogo
Fri/Two of Hearts
Ⓢ Mon/The Gold Bug

5:30
⑬ Electric Company
Ⓗ Tue/Rascal Dazzle
Ⓢ Wed/Sophie Minds the Store
Thu/**Movie:** The Runner Stumbles

Evening, Nov. 10-12 and 15-16

Wed., Nov. 10

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Happy Days Again
⑬ ㉑ 3-2-1 Contact
㉛ Brooklyn College Presents
Ⓗ Two of Hearts
Ⓢ Great Ladies of the Country

6:30
⑤ WKRP in Cincinnati
⑦ News
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ World of Cooking
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples
Ⓗ All Night Radio
Ⓢ Faerie Tale Theatre

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ People's Court
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Everyday Cooking
㉛ Lost Control
Ⓗ Yesteryear. . . 1942
Ⓦ **Basketball:** Knicks vs. Nets

8:00
② Seven Brides for Seven Brothers
④ Real People
⑤ **Movie:** Friday the 13th (1980). Betsy Palmer, Adrienne King. Gore-fest at summer camp.
⑦ The Fall Guy
⑨ **Hockey:** N.J. Devils vs. Washington Capitols
⑪ Smiley's People. John le Carré's classic espionage thriller, starring Alec Guinness, Eileen Atkins. Part III.
⑬ In Performance at the White House
㉑ All Creatures Great and Small
Ⓝ **Movie:** Shoot
Ⓢ Bizarre

8:30
㉛ We the People
Ⓗ **Movie:** The Incredible Shrinking Woman

9:00
② Alice
④ Facts of Life
⑬ Gossip from the Forest
㉑ Hitch Hiker's Guide to the Galaxy
㉛ Previn and the Pittsburgh
Ⓢ Sex: Teenage Style

9:30
② Filthy Rich
④ Family Ties
㉑ Doctor in the House

SOLUTIONS TO LAST WEEK'S PUZZLES

T	E	L	E	S	C	O	P	I	C	■	■	■	■	I
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9:45
W **Movie:** Cat and the Canary

10:00
2 Tucker's Witch
4 Quincy
5 11 News
7 Dynasty
21 To the Manor Born
31 Odyssey
H **Movie:** Prince of the City
N **Movie:** The Last Metro
S **Movie:** Just Before Dawn

10:30
11 Metropolitan Report
13 Search for Alexander
21 Butterflies

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
13 War and Peace
21 Inside Business Today

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
S **Movie:** Ghost Story

11:45
W **Movie:** Charles et Lucie

12 MIDNIGHT
7 The Last Word

12:05
2 **Movie:** Happily Ever After (1978). Suzanne Somers, Bruce Boxleitner.

12:15
N **Movie:** The Man Who Loved Women

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

1:00
7 **TV Movie:** Anatomy of a Murder, Part II (1959). James Stewart, Ben Gazzara.
9 Psychic Phenomena
H **Movie:** Any Which Way You Can
S **Movie:** True Confessions

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News Nightwatch
5 **Movie:** This Woman Is Dangerous (1952). Joan Crawford, Dennis Morgan. Joan conquers all.
9 Joe Franklin
11 Entertainment Tonight

2:30
4 Uncle Floyd
11 **Movie:** Kind Hearts and Coronets (1950). Alec Guinness, Dennis Price. Brilliant British black comedy about one man's shortcut to an inheritance.

2:35
7 News

2:50
S Sex: Teenage Style

3:00
4 Romance Theatre
9 **Movie:** Honeycomb (1972). Geraldine Chaplin, Per Oscarson. A married couple starts playing weird games.
H All Night Radio

3:30
4 Mary Tyler Moore
H **Movie:** Loophole

3:50
S Faerie Tale Theatre

4:00
4 Here's Lucy
11 Best of Groucho

4:04
5 Love American Style

4:30
11 Abbott and Costello

4:35
4 Sermonette
S Eerie Midnight Horror Show

5:00
11 Focus: New Jersey
H Crystal Gayle
S The Gold Bug

5:30
9 Morning Stretch
11 News

Thu., Nov. 11

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 N.Y.U. Broadcast Lab

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 New England Begins
H Video Jukebox

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
H Money Matters

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Say Brother
H Inside the NFL
S Aerobicise

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 Nine on New Jersey
11 **Movie:** Paradise Alley (1978). Sylvester Stallone, Lee Canalito. Obvious and dimwitted drama of brothers and boxing.
13 Hitch Hiker's Guide to the Galaxy
21 L.I. Speak-Out
31 Tony Brown's Journal
N **Movie:** The Wild Child
S Sinatra Concert for the Americas
W **Movie:** I Go Pogo

8:30
5 Carol Burnett & Friends
7 Star of the Family
9 **Hockey:** Rangers vs. Philadelphia Flyers
13 Sneak Previews
31 Afro-American Perspective
H **Movie:** Ghost Story

9:00
2 **Movie:** Private Benjamin (1980). Goldie Hawn.
4 Cheers
5 Merv Show
7 Too Close for Comfort
13 **Movie:** Alias Nick Beal. (1949). Ray Milland, Audrey Totter. A stranger lures an honest district attorney away from a crime crusade.
21 Sneak Previews
31 *Humanities Through the Arts*

9:30
4 Taxi
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
W Cinderella Teams

10:00
4 Hill Street Blues
5 11 News
7 20/20
21 Austin City Limits
31 Japan: Living/Changing Tradition
N **Movie:** Cinderella
S A New Day in Eden

10:30
11 Metropolitan Report
13 Vintage Hitchcock
31 It's Everybody's Business
H Video Jukebox
S Romance
W The Making of Raiders of the Lost Ark

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
13 Masterpiece Theatre: To Serve Them All My Days
21 Inside Washington
31 Focus on Society
H **Movie:** The Formula
S **Movie:** Southern Comfort

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Yonkers
11 Saturday Night
21 Latenight
31 American Story
W **Movie:** Love by Appointment

12 MIDNIGHT
7 The Last Word
9 Madame's Place
21 Latenight
N **Movie:** Let's Make a Dirty Movie

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:40
2 McCloud

12:50
S **Movie:** Blood Beach

1:00
7 **Movie:** Guilty or Innocent: The Sam Sheppard Murder Case, Part I (1975).
9 Fresh from the Hands of God
H **Movie:** Foolin' Around

1:30
4 11 News
5 Hogan's Heroes
9 For the Love of a Hungry Child

2:00
2 News Nightwatch
5 **Movie:** Look for the Silver Lining (1949). June Haver. Musical bio of Broadway star Marilyn Miller.
9 Joe Franklin
11 Entertainment Tonight

2:20
S **Movie:** Texas Lightning

2:30
4 Uncle Floyd
11 **Movie:** A Quiet Place to Kill (1973). Caroll Baker, Jean Sorel. Murder mystery.

2:35
7 News

2:40
H Inside the NFL

3:00
4 Romance Theatre
9 **Movie:** Doctor in Love (1962). Michael Craig, Virginia Maskell. Fluff about a young doctor's romantic entanglements.

3:30
4 Mary Tyler Moore

3:40
H **Movie:** Ghost Story

4:00
4 Here's Lucy
11 Best of Groucho
S Fractured Flickers

4:16
5 Love American Style

4:30
11 Abbott and Costello
S **Movie:** The Runner Stumbles

5:00
11 Biography

5:30
9 Morning Stretch
H Video Jukebox

Fri., Nov. 12

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 Are You Listening
H Inside the NFL

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment
S John Curry's Ice Dancing

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy

31 Watch Your Mouth
H **Movie:** Any Which Way You Can

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 The Scar of Shame

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 **Basketball:** N.Y. Knicks vs. Washington Bullets
11 **Movie:** Squirm (1976). John Scardino, Patricia Pearcy. Sandworms terrorize a Southern town.
13 Washington Week in Review
21 Feeling Fine!
N **Movie:** Animal Crackers
S **Movie:** Ordinary People
W **Movie:** Prince of the City

8:30
5 Carol Burnett
7 Odd Couple
13 Wall $treet Week
21 Wild America

8:40
31 Black and Tan Fantasy

9:00
2 Dallas
4 Knight Rider
5 Merv Show
7 Greatest American Hero
13 Body in Question
21 **Movie:** Nothing But the Truth (1941). Paulette Goddard, Edward Arnold.
31 Odyssey
H World Championship Boxing

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 The Quest
13 Great Performances: Marie Curie
31 Masterpiece Theatre: To Serve Them All My Days
N **Movie:** The Boogey Man
S **Movie:** The Elephant Man

10:30
9 New York Report
11 Metropolitan Report
21 Musical Masterpieces: Beethoven's Sonata in F Major for Piano and Cello

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
13 **Movie:** Kitty (1946). Paulette Goddard, Ray Milland. Poor girl achieves fame and fortune.
21 Long Island Week
W **Movie:** Firecracker

11:30
2 **TV Movie:** Death Car on the Freeway (1979). Shelley Hack, George Hamilton.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
H **Movie:** The Howling

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Operation Orient

12:05
S **Movie:** Prince of the City

12:30
4 SCTV Network
5 Mission: Impossible
9 You Asked For It
11 Star Trek

1:00
7 **Movie:** Guilty or Innocent: The Sam Sheppard Case, Part II (1975).
9 Psychic Phenomena
H **Movie:** Stranger in the House

1:30
5 America's Top Ten
11 News

2:00
2 **Movie:** Escape of the Birdmen (1971). Doug McClure, Chuck Connors.
4 News
5 Soul Train
9 Joe Franklin
11 Entertainment Tonight

2:30
7 News
11 Best of the Midnight Special
W Dudley Moore Trio

2:40
H **Movie:** Cutter's Way

3:00
4 Uncle Floyd
5 **Movie:** Dallas (1950). Gary Cooper, Ruth Roman. Revenge and romance for an ex-Confederate soldier.
9 **Movie:** Outback (1971). Donald Pleasence, Gary Bond. A sensitive schoolteacher learns of Australia's frontier the hard way.
S **Movie:** The Happy Hooker

3:20
7 News

3:30
4 Romance Theatre
11 **Movie:** The Butterfly Affair (1971). Henri Charriere, Claudia Cardinale. Jewelry theft caper.

3:55
2 **Movie:** Twenty Plus Two (1961). David Janssen, Dina Merrill.

4:00
4 Mary Tyler Moore

4:30
11 Abbott and Costello
H **Movie:** Ode to Billy Joe
S John Curry's Ice Dancing

4:35
4 Sermonette

5:00
11 Best of Groucho

5:30
11 Biography

5:35
9 **Movie:** Varan the Unbelievable (1964). Myron Healy.

Mon., Nov. 15

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 All About TV
H **Movie:** The Incredible Shrinking Woman
S B.C. First Thanksgiving

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment
S Sinatra Concert

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Fall Harvest

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Opening Night
H Consumer Reports Presents: The Dollar & Sense Show

8:00
2 Square Pegs
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 **Movie:** The Swan (1956). Grace Kelly, Alec Guinness. Pleasant but stiff comedy of manners.
11 **Movie:** The Pink Panther Strikes Again (1976). Peter Sellers, Herbert Lom. The further bumbled adventures of Inspector Clouseau in Blake Edwards's comedy series.
13 Great Performances: The Charterhouse of Parma
21 Undersea World of Jacques Cousteau
31 Fall Harvest
H **Movie:** Ode to Billy Joe
N **Movie:** The Man Who Loved Women
S **Movie:** Paternity
W **Movie:** My Champion

8:30
2 Private Benjamin
5 Carol Burnett

9:00
2 M*A*S*H
4 **Movie:** Dressed to Kill
5 Merv Show
7 **TV Movie:** I, Desire. David Naughton.
13 The Magic of Dance
21 In Performance at the White House

9:30
2 Newhart

10:00
2 Cagney & Lacey
5 11 News
9 Jennie
13 Six Great Ideas
21 Sound Festival: Flora Purim and Airto With Batucaje
H **Movie:** Silence of the North
N **Movie:** Cinderella
S **Movie:** Ice Castles
W **Movie:** Charles et Lucie

10:30
11 Metropolitan Report

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
13 Screenwriters/Word Into Image
21 Tony Brown's Journal

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Starsky & Hutch
9 Hawaii Five-O
11 Saturday Night
13 **Movie:** International House (1933). W.C. Fields, George Burns, Gracie Allen.
21 Latenight

11:35
H **Movie:** Cutter's Way

11:45
W **Movie:** Cat and the Canary

12 **MIDNIGHT**
7 News
13 Doctor in the House
N **Movie:** Operation Orient
S **Movie:** Back Roads

12:30
4 David Letterman
5 Mission Impossible
7 Nightline
9 You Asked For It
11 Star Trek

12:40
2 Columbo

1:00
7 The Last Word
9 Psychic Phenomena

1:30
4 News
5 Hogan's Heroes
11 News
H **Movie:** The Howling

1:35
S **Movie:** All Night Long

2:00
2 News Nightwatch
5 Best of Midday
7 **Movie:** How the West Was Won, Part I (1976). James Arness, Eva Marie Saint.
9 Joe Franklin
11 Entertainment Tonight

2:30
4 Mary Tyler Moore
11 **Movie:** The Dirty Game (1966). Henry Fonda, Robert Ryan. Poorly done espionage drama.

3:00
4 Romance Theatre
5 Off the Set
9 **Movie:** The Bottom of the Bottle (1956). Van Johnson, Joseph Cotton. This melodrama of corrupt living in the South is a bit much.
H **Movie:** Sphinx

3:05
S Laff-a-Thon

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3:30
4 Here's Lucy
5 Black News

3:35
S **Movie:** Ice Castles

4:00
4 News
5 Love American Style
11 Best of Groucho

4:10
7 News

4:30
11 Abbott and Costello

5:00
11 Biography
H **Movie:** The Incredible Shrinking Woman

5:30
11 News
S Short Picks

Tue., Nov. 16

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days Again
13 21 3-2-1 Contact
31 Women: NY Edition
S **Movie:** The Runner Stumbles

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Fall Harvest
H Yesteryear. . . 1942

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Here's Richard
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine!

8:00
2 Bring Them Back Alive
4 Father Murphy
5 PM Magazine
7 Happy Days
9 Newark and Reality
11 **Movie:** The Mackintosh Man (1973). Paul Newman, James Mason. Routine espionage thriller.
13 Nova
21 Nature
H **Movie:** Any Which Way You Can
N **Movie:** The Bug
S **Movie:** Happy Birthday to Me
W **Hockey:** Edmonton vs. Islanders

8:30
5 Carol Burnett
7 Laverne & Shirley
9 Apple Polishers
31 Live Performance

9:00
2 The Blue and the Gray, Part II. Starring Stacy Keach, John Hammond.
4 Gavilan
5 Merv Show
7 Three's Company
9 **Hockey:** N.J. Devils vs. St. Louis Blues
13 Mystery!
21 Masterpiece Theatre: To Serve Them All My Days
31 Humanities Through the Arts

9:30
7 9 to 5

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
13 21 Odyssey
31 Japan: Living/Changing Tradition
H **Movie:** Stranger in the House
N **Movie:** Animal Crackers
S A New Day in Eden

10:30
11 Metropolitan Report
31 It's Everybody's Business
S Romance

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
13 **Movie:** The Bride Comes Home (1935). Claudette Colbert, Robert Young. Two suitors vie for a girl's affections.
21 Feeling Fine!
31 Focus on Society
S Bizarre

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 Latenight
31 American Story
S **Movie:** True Confessions
W **Movie:** Games Women Play

11:40
H The Rainmaker

12 MIDNIGHT
7 The Last Word
9 Madame's Place
N **Movie:** The Boogey Man

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:40
2 McMillan and Wife

1:00
7 **Movie:** How the West Was Won, Part II (1976). James Arness, Eva Marie Saint.
9 Psychic Phenomena

1:20
S **Movie:** Southern Comfort

1:30
4 11 News
5 Hogan's Heroes

1:55
H **Movie:** Foolin' Around

2:00
2 News Nightwatch
5 **Movie:** Mysteries From Beyond Earth (1977).
9 Joe Franklin
11 Entertainment Tonight

2:15
7 News

2:30
4 Uncle Floyd
11 **Movie:** Knock on Wood (1954). Danny Kaye, Mai Zetterling. Pleasant Kaye comedy.

3:00
4 Romance Theatre
9 **Movie:** My Pal Gus (1952). Richard Widmark, Joanne Dru. A comedy about a child and love.

3:10
S **Movie:** Happy Birthday to Me

3:30
4 Mary Tyler Moore

3:40
H **Movie:** Any Which Way You Can

4:00
4 Here's Lucy
11 Best of Groucho

4:02
5 Love American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:05
S Bizarre

5:30
11 News

5:45
S **Movie:** A Challenge for Robin Hood

Weekend, Nov. 13–14

Sat., Nov. 13

6:00
2 Patchwork Family
5 Pattern For Living
11 Joya's Fun School
S **Movie:** A Challenge for Robin Hood

6:30
4 Rebop
5 Insight
7 News
11 Hot Fudge
H **Movie:** Loophole

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Davey and Goliath
9 News
11 Magilla Gorilla

7:30
4 Infinity Factory
5 Popeye
7 Wildlife Adventure
9 Growing Years
11 Pink Panther

8:00
2 Speed Buggy
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 MGM Cartoon Festival
13 Sesame Street
31 Carrascolendas
S Great Ladies of the Country

8:30
2 Pandamonium
4 Shirt Tales
5 Laurel and Hardy
7 Pac Man
9 Apple Polishers
11 Sport Billy
31 Villa Alegre
H **Movie:** Sphinx

9:00
2 Gilligan's Planet
4 Smurfs
5 Little Rascals
9 Nine on N.J.
11 Emergency!
13 Mister Rogers
21 Focus on Society
31 La Esquina
S **Movie:** American Dance Machine

9:30
2 Bugs Bunny/Road Runner
5 I Love Lucy
7 Pac-Man
9 Davey and Goliath
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Schoolhouse Rock
9 Dr. Who
11 **Movie:** Treachery and Greed on the Planet of the Apes (1974). Roddy McDowall, Ron Harper. The title tells all.
13 Nature
21 It's Everybody's Business
31 Sonrisas
S **Movie:** Paternity

10:30
2 Bugs Bunny/Road Runner
4 Gary Coleman
31 Que Pasa U.S.A.?
H Inside the NFL

11:00
4 Incredible Hulk and the Amazing Spider Man
7 Scooby & Scrappy Doo
9 All Star Wrestling
13 Understanding Human Behavior
21 American Story
31 Humanities Through the Arts

11:30
2 Meatballs & Spaghetti
13 31 Understanding Human Behavior
H **Movie:** Foolin' Around

12 NOON
2 NCAA Today
4 Jetsons
5 America's Top Ten
7 Weekend Specials
9 Hardy Boys
11 Entertainment This Week
13 Presente
21 Square Foot Gardening
31 Understanding Human Behavior
S **Movie:** Three Tales Dark and Dangerous

12:30
2 To Be Announced
4 Flash Gordon
5 Portrait of a Legend
7 American Bandstand
13 21 This Old House

1:00
4 The Law Works
5 Big Valley
9 **Movie:** Man of Legend (1971). Peter Strauss, Tina Aumont. One man's adventures in Africa during WWI.
11 At the Movies
13 21 Victory Garden
31 Japan: Living/Changing Tradition
W **Movie:** Legend of the Wild

1:30
4 NFL Weekly Magazine
7 Sha Na Na
11 Hee Haw
13 French Chef
21 Long Island Week
H **Movie:** Loophole
S Sophie Minds the Store

2:00
4 **Movie:** The Caretaker. Robert Shaw, Alan Bates.
5 6 Million $ Man
7 To be announced
13 Gossip from the Forest
21 Long Island Sports
31 It's Everybody's Business
S **Movie:** Prisoner of War

2:30
11 The Legend of King Arthur

3:00
5 **Movie:** Friendly Persuasion (1956). Gary Cooper, Dorothy McGuire. William Wyler's pleasant account of Quakers resisting the call to arms during the Civil War.
9 **Movie:** Alvarez Kelly (1966). William Holden, Richard Widmark. Civil War adventure and romance.
11 Kung Fu
31 Focus on Society
W **Movie:** True Confessions

3:30
13 Sneak Previews
H Blockheads: The 4th Annual Ventriloquism and Comedy Show
S **Movie:** American Dance Machine

3:45
7 **Boxing:** U.S.A. vs. the World

4:00
2 Sports Saturday
4 Sportsworld
11 White Shadow
13 Nova
21 Supersoccer
31 American Story

4:30
H **Movie:** Sphinx
S Great Ladies of the Country

5:00
7 Wide World of Sports
9 Outer Limits
11 Chips Patrol
13 America's Black Forum
21 Gallery 21 Live On-Air Auction
31 This Old House
W **Movie:** Underground Aces

5:30
4 NFL Week in Review
13 Open Mind
31 Lawmakers
S **Movie:** Paternity

6:00
2 Channel 2 The People
4 News
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 Lawmakers
21 Live On-Air Auction
31 Searching

6:30
2 4 News
7 To be announced
9 In Search of
13 Mainstream
31 European Television
H World Championship Boxing

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back, Kotter
9 The Saint
11 Dance Fever
13 Inside Albany
21 Live On-Air Auction
31 Fall Harvest
W **Movie:** French Quarter

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
7 New York People
11 Solid Gold
13 Agronsky & Co.
31 Jivin in Bebop
S Ernie Kovacs: Television's Original Genius

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** Santa Fe Trail (1940). Errol Flynn, Olivia de Havilland.
7 T.J. Hooker
9 **Hockey:** N.Y. Islanders vs. Washington Capitols
13 Commanders
21 Live On-Air Auction
H **Movie:** The Formula
N **Movie:** The Bug

8:30
4 Silver Spoons
11 **Movie:** Notorious (1946). Cary Grant, Ingrid Bergman. Alfred Hitchcock's masterpiece of espionage and romance, filmed and acted with exquisite style.
31 St. Louis Blues

9:00
2 **Movie:** Every Which Way But Loose (1978). Clint Eastwood, Ruth Gordon.
4 Gimme A Break
7 Love Boat
13 Mountbatten: A Man for the Century
31 Fall Harvest
S **Movie:** True Confessions
W **Movie:** Southern Comfort

9:30
4 Love, Sidney
31 Women: N.Y. Edition
W **Movie:** Paternity

10:00
4 Devlin Connection
5 News
7 Fantasy Island

⑬ **Movie:** Midnight (1939). Claudette Colbert, John Barrymore.
㉑ Live On-Air Auction
Ⓗ **Movie:** Ghost Story
Ⓝ **Movie:** Return of Bruce

10:30
⑤ Black News
⑪ News

10:45
Ⓦ **Movie:** Montenegro

11:00
④ ⑦ News
⑤ M*A*S*H
⑨ Paul Hogan
⑪ Laugh Trax
Ⓢ Bizarre

11:15
⑦ News

11:30
② News
④ Saturday Night Live
⑤ **Movie:** Friday the 13th (1980). Betsy Palmer, Adrienne King. See Nov. 10, 8 p.m.
⑨ Harness Racing from Yonkers
Ⓢ **Movie:** Just Before Dawn

11:35
⑬ Mystery!

11:45
⑦ **Movie:** The Lords of Flatbush (1974). Henry Winkler, Sylvester Stallone.

11:55
Ⓗ **Movie:** Prince of the City

12 **MIDNIGHT**
⑨ Championship Wrestling
⑪ Best of the Midnight Special
Ⓝ **Movie:** Eraserhead

12:15
② Sports People

12:30
② **Movie:** Catch-22 (1970). Alan Arkin, Paula Prentiss.
Ⓦ **Movie:** Nea

1:00
④ Uncle Floyd
⑨ **Movie:** The Sorcerers (1967). Boris Karloff, Elizabeth Ercy. The horrors of hypnotists.
⑪ News
Ⓢ **Movie:** The Exterminator

1:15
⑦ **Movie:** Cooley High (1975). Glynn Turman, Garrett Morris.

1:30
⑤ **Movie:** Battle Cry (1955). Van Heflin, Aldo Ray. So-so WW2 Marine drama.
⑪ Twilight Zone

1:45
Ⓦ **Movie:** Stir Crazy

2:00
④ An Evening at the Improv
⑪ Solid Gold
㉑ Washington Week in Review

2:45
Ⓢ **Movie:** Body and Soul

2:54
② **Movie:** The Last Dinosaur (1977). Richard Boone, Joan Van Ark.

2:55
Ⓗ **Movie:** Loophole

3:00
④ Mary Tyler Moore
⑨ **Movie:** 13 Frightened Girls (1963). Hugh Marlowe, Murray Hamilton. International espionage.
⑪ **Movie:** Lord of the Flies (1963). James Aubrey, Tom Chapin. Interesting adaptation of William Golding's apocalyptic novel of savagery among children.

3:30
④ Mary Tyler Moore

4:00
④ Here's Lucy

4:30
Ⓢ Ernie Kovacs: Television's Original Genius

4:40
Ⓗ **Movie:** Ghost Story

5:00
② **Movie:** Someone I Touched (1975). Cloris Leachman, James Olson.
⑪ Biography

5:30
⑪ Christopher Closeup

Sun., Nov. 14

6:00
⑨ Straight Talk
⑪ Dick Van Dyke
Ⓢ **Movie:** Three Tales Dark and Dangerous

6:25
Ⓢ Mark Twain Theatre

6:30
② Mr. Moon's Magic Circus
④ Sermonette
⑤ Time for Timothy
⑦ News
⑪ Herald of Truth
Ⓗ **Movie:** Falling in Love Again

6:45
⑪ Davey and Goliath

7:00
② Captain Kangaroo
④ Agriculture U.S.A.
⑤ Kenneth Copeland
⑦ Faith for Today
⑨ Newark and Reality
⑪ Robert H. Schuller

7:30
④ Twice a Woman
⑦ This Is The Life
⑨ Growing Years
Ⓢ Jonathan Winters

8:00
② For Our Times
④ Today in New York
⑤ Jimmy Swaggart
⑦ Christopher Closeup
⑨ Church Growth International
⑪ Dr. Snuggles
⑬ Sesame Street
Ⓢ **Movie:** Legend of the Wild

8:30
② Way to Go
④ Here's Lucy
⑦ Insight
⑨ Day of Discovery
⑪ Magilla Gorilla
Ⓗ **Movie:** The Great Adventure

9:00
② Sunday Morning
④ Bob Newhart
⑤ Wonderama
⑦ Today's Black Woman
⑨ Oral Roberts
⑪ Planet of the Apes
⑬ Mister Rogers

9:30
④ That Teen Show
⑤ World's Greatest Cartoon Show
⑦ Best of Kids Are People Too
⑨ Point of View
⑪ Josie and the Pussycats
⑬ Electric Co.

10:00
④ Positively Black
⑨ Mass
⑪ Tom and Jerry
⑬ 3-2-1 Contact
㉑ Sesame Street
Ⓗ **Movie:** Father Figure
Ⓢ **Movie:** The Incredible Shrinking Woman

10:30
② Public Hearing
④ Visiones
⑦ Wildlife Adventure
⑨ That's the Spirit
⑪ Pink Panther
⑬ Mainstream

11:00
② Newsmakers
④ First Estate
⑤ **Movie:** Tarzan's Savage Fury (1952). Lex Barker, Patric Knowles. A safari searches for Tarzan.
⑦ Page 7
⑨ Make Peace With Nature
⑪ Three Stooges
⑬ Science and Man
㉑ **Football:** Syracuse vs. Boston College

11:30
② Face the Nation
④ News 4orum
⑦ This Week With David Brinkley
⑨ Rex Humbard
⑪ **Movie:** Abbott and Costello in the Navy (1941).
Ⓢ **Movie:** The High Country

12 **NOON**
② Giants '82/Ray Perkins
④ Meet the Press
⑨ Robert Schuller
⑬ In Performance at the White House
Ⓗ Yesteryear. . . 1942

12:30
② To be announced
④ NFL '82
⑤ **Movie:** Those Daring Young Men in Their Jaunty Jalopies (1969). Dudley Moore, Tony Curtis. Not-the-best comedy of a 1920s Monte Carlo car race.
⑦ Directions

1:00
④ **Movie:** Chariots of the Gods (1974).
⑦ Like It Is
⑨ **Movie:** The Naked and the Dead (1958). Aldo Rey, Cliff Robertson. Based on Norman Mailer's WW2 novel.
⑪ **Movie:** Breakheart Pass (1976). Charles Bronson, Ben Johnson. Action Western set on a train.
⑬ Magic of Dance
Ⓗ **Movie:** Paternity

1:30
㉑ Square Foot Gardening
Ⓢ Jonathan Winters

2:00
⑦ Eyewitness News Conference
⑬ Great Performances: The Charterhouse of Parma
㉑ Washington Week in Review
Ⓢ **Movie:** Battleground
Ⓦ **Movie:** Song of the Trail

2:30
④ College Basketball '83
⑤ **Movie:** The Sea Hawk (1940). Erroll Flynn, Brenda Marshall. Classy Hollywood swashbuckler.
⑦ **Movie:** 7th Cavalry (1956). Randolph Scott, Barbara Hale.
㉑ Wall Street Week
Ⓗ Sherlock Holmes

3:00
④ Sports Special
⑨ **Movie:** The Hell Fighters (1969). John Wayne, Katharine Ross. Family melodrama.
⑪ **Movie:** Murder in Peyton Place (1977). Ed Nelson, Dorothy Malone. One more round of the soapy story.
⑬ Six Great Ideas
㉑ Supersoccer

4:00
⑦ **Movie:** The Nutty Professor (1963). Jerry Lewis, Stella Stevens.
⑬ American Interests
㉑ Dekooning on Dekooning
㉛ Washington Week in Review
Ⓢ Showtime's Hollywood

4:30
⑬ Tony Brown's Journal
㉛ Lawmakers
Ⓗ **Movie:** Falling in Love Again
Ⓢ **Movie:** The Incredible Shrinking Woman

5:00
⑤ Kojak
⑨ Those Amazing Animals
⑪ **Movie:** Network (1976). Faye Dunaway, Peter Finch.
⑬ U.S. Chronicle
㉑ Gallery 21 Live On-Air Auction
㉛ Money Makers

5:30
⑦ Sportsbeat
⑬ Firing Line
㉛ European Journal
Ⓦ Cinderella Teams

6:00
④ ⑦ News
⑤ **Movie:** Panic in Needle Park (1971). Al Pacino, Kitty Winn. Dated sixties despair among nice junkies in NYC.
⑨ Battlestar Galactica
㉛ All about TV
Ⓢ **Movie:** Legend of the Wild

6:30
④ ⑦ News
⑬ War and Peace
㉑ Live On-Air Auction
㉛ Cityscope
Ⓗ **Movie:** The Great Adventure
Ⓦ **Movie:** Out of Season

7:00
② 60 Minutes
④ Voyagers!
⑦ Ripley's Believe It or Not!
⑨ Madame's Place
㉛ Fall Harvest

7:30
⑪ Entertainment Tonight
⑬ Sea Power
㉑ Men of Lsu
㉛ Boys Choir of Harlem

8:00
② The Blue and the Gray, Part I. Starring Stacy Keach, Jack Hammond.
④ **Movie:** The Blue Lagoon (1980). Brooke Shields, Christopher Atkins.
⑤ M*A*S*H
⑦ Matt Houston
⑨ Straight Talk
⑬ Nature
㉑ Live On-Air Auction
Ⓗ So Fine
Ⓝ **Movie:** Sleeping Dogs
Ⓢ **Movie:** Ghost Story

8:30
⑪ Lawrence Welk
Ⓦ Frank Sinatra

9:00
⑤ Merv Show
⑦ **Movie:** Superman (1978). Christopher Reeve, Margot Kidder.
⑨ It Is Written
⑬ Masterpiece Theatre: To Serve Them All My Days
㉛ Evening at Pops

9:05
㉛ Sound Festival: Jose Feliciano

9:30
⑨ The World Tomorrow
Ⓗ **Movie:** Paternity
⑪ Wall Street Journal Report

10:00
④ Magic on Broadway
⑤ ⑪ News
⑨ Jimmy Swaggart
⑬ Ripping Yarns
㉑ Live On-Air Auction
Ⓝ **Movie:** Shoot
Ⓢ **Movie:** Rich and Famous
Ⓦ **Movie:** The Jazz Singer

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
⑬ Hitch Hiker's Guide to the Galaxy
㉛ Fall Harvest

11:00
② ④ News
⑤ Off the Set
⑨ Barry Farber
⑪ At the Movies
⑬ Metrocosms
Ⓗ All Night Radio

11:15
② News

11:30
④ **Movie:** For Ladies Only (1981). Gregory Harrison, Patricia Davis.
⑤ David Susskind
⑦ News
⑪ Weekend Sports Wrap-Up
Ⓗ **Movie:** True Confessions

11:40
⑬ Matinee at the Bijou

11:45
② Sports Update

12 **MIDNIGHT**
② **Movie:** Play Misty for Me (1971). Clint Eastwood, Jessica Walter.
⑦ Sports Special
⑨ **Movie:** P.J. (1974). George Peppard, Raymond Burr. Routine private-eye thriller.
⑪ Streets of San Francisco
Ⓝ **Movie:** Sleeping Dogs
Ⓢ Gallagher
Ⓦ **Movie:** Octagon

12:15
⑦ **Movie:** The Tiger Makes Out (1967). Eli Wallach, Ann Jackson.

1:00
⑪ News
Ⓢ Sex: Teenage Style

1:20
Ⓗ **Movie:** Father Figure

1:30
⑪ Twilight Zone

1:45
④ Mary Tyler Moore

2:00
② News Nightwatch
⑨ Psychic Phenomena
⑪ It's Your Business
Ⓢ Eerie Midnight Horror Show

2:05
⑦ **Movie:** Along Came a Spider (1969). Suzanne Pleshette, Andrew Prine.

2:15
④ Visiones

2:30
⑪ Notre Dame Football

2:45
④ First Estate

2:55
Ⓗ Sherlock Holmes

3:00
⑨ **Movie:** The Great Manhunt (1974). Lino Ventura, Lea Massari. Suspicious international developments.

3:15
④ News

3:30
⑪ Dick Van Dyke
Ⓢ **Movie:** Ghost Story

3:35
⑦ News

3:45
④ News

4:00
⑪ Best of Groucho

4:30
⑪ Abbott and Costello

4:55
Ⓗ **Movie:** So Fine

5:00
⑪ Biography

5:30
Ⓢ **Movie:** The High Country

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RADIO HIGHLIGHTS

Wed., Nov. 10

2:06/WQXR-AM/FM—Strauss: Thus Spake Zarathustra.
3:00/WNCN—Butterworth: A Shropshire Lad (Boult).
WNYC—Indian Summer: The final works of Richard **Strauss.**
5:06/WQXR-AM/FM—Bizet: Je crois entendre encore from The Pearl Fishers.
6:00/WNCN—Rodrigo: *Concierto Galante for* Cello (Whitney).
6:30/WNYC—Strayhorn: Take the A Train (Ellington).
7:00/WNCN—Couperin: Apotheose de Lully in g.
8:00/WNCN—Scarlatti: Sonata in f; Sonata in F (Norell). Live from WNCN's performance studio.
8:06/WQXR-AM/FM—Saint-Saens: Cello Cto #1 in a, Op. 33.
9:00/WNYC—Balada: Louisville; Mosaico for Brass Qnt.
9:30/WNCN—Puccini: Si, mi chiamano, from La Boheme (Price).
10:00/WNCN—Graaf: Sinfonia in C, Op. 1 #2 (Ros-Marba).
11:00/WNCN—Danzi: Woodwind Qnt in B-Flat, Op. 56, #1 (New York Woodwind Qnt).
11:30/WNYC—Glazunov: Saxophone Qt (Deffayet Saxophone Qt).

Thu., Nov. 11

2:06/WQXR-AM/FM—Marais: The Carillon (La Sonnerie de Ste. Genevieve).
3:00/WNCN—Sowerby: From the Northland (Dixon).
WNYC—Sessions: When Lilacs Last in the Dooryard Bloom'd.
5:00/WNCN—Chabrier: Three Romantic Waltzes (Kyriakou, Klien).
5:06/WQXR-AM/FM—Dvorak: Legend #3 in g, Op. 59.
6:30/WNYC—Hindemith: Requiem "For Those We Love."
7:00/WNCN—Rimsky-Korsakov: Scheherezade, Op. 35 (*Nerini/Ansermet*).
8:00/WNCN—Bach: WTC, Book 1, Preludes and Fugues, #7-#12 (Fischer).
WNYC—Debussy: Premiere rapsodie for Clarinet (Simenauer, Chamber Music Society of Lincoln Center).
8:06/WQXR-AM/FM—Bartok: Orch Cto.
10:00/WNCN—Brahms: Sonata for Viola and Piano in f, Op. 120, #1 (Tree, Goode).
11:00/WNCN—Schubert: Winterreise, Op. 89, #1-#6 (Fischer-Dieskau, Moore).
WNYC—Busoni: Berceuse elegiaque (de Leeuw, Schoenberg Ensemble).

Fri., Nov. 12

2:06/WQXR-AM/FM—Schubert: Sym #5 in B-Flat.
3:00/WNCN—Britten: Harp Suite, Op. 83 (Ellis).
WNYC—Elliott Carter, composer.
4:00/WNCN—Schubert: Flute & Piano Variations in e (Linde, Kontarsky).
5:06/WQXR-AM/FM—Popp: *Scherzo* Fantastique.
6:00/WNCN—Strauss: Death & Transfiguration, Op. 24 (Toscanini).
7:00/WNCN—Borodin: In the Steppes of Central Asia (Bernstein).
7:30/WNYC—Poulenc: Dialogues of the Carmelites (San Francisco Opera).
8:00/WNCN—Vecchi: *Fantasia a 4* (Camerata Lutetiensis).
8:06/WQXR-AM/FM—Mozart: Cto in F for Three Pianos & Orch.
9:00/WNCN—Copland: Quiet City (Wilson).
9:06/WQXR-AM/FM—Brahms: Sym #2 in D, Op. 73.
11:00/WNCN—Boulanger: Clairieres dans le ciel (Bramson, Rundle).

Sat., Nov. 13

10:00 a.m./WNCN—Mompou: Charmes (Mompou).
WNYC—Jascha Heifetz, featured artist.
10:06 a.m./WQXR-AM/FM—Sibelius: Pan & Echo, Op. 53.
11:00 a.m./WNCN—Paganini: Caprices, Op. 1, #13-24 (Accardo).
12:00/WNYC—Mahler: Sym #6 in a (Maazel).
12:06/WQXR-AM/FM—Reger: Ten Piano Pieces, Op. 44.
1:00/WNCN—Tchaikovsky: Sym #5 in e, Op. 64 (Skrowaczewski).
2:00/WNYC—Turn-of-the-Century Popular Songs (Morris, Bolcom).
2:06/WQXR-AM/FM—Berlioz: The Damnation of Faust.
4:00/WNCN—Satie: Relache (Abravanel).
5:00/WNCN—Khachaturian: Concerto-Rhapsody for Cello and Orch (Rostropovich/Svetlanov).
5:06/WQXR-AM/FM—Tchaikowsky: Finale from Serenade in C for Strings.
6:00/WNCN—Chadwick: Symphonic Sketches (Hanson).
6:30/WQXR-AM/FM—Hoffmann: Piano Sonata in A.
7:00/WNCN—Paganini: Le Streghe, Op. 8 (Ricci).
8:00/WNYC—Jazz history with Billy Taylor.
9:00/WNCN—Gluck: Alceste (Flagstad, Jobin, Yound, Jones Orch & Singers).
9:06/WQXR-AM/FM—Gershwin: Piano Cto in F.
11:00/WNYC—Matthew Young's "Recurring Dreams." Music by Thomas Almkqvist, Flairck, others.

Sun., Nov. 14

10:00 a.m./WNCN—Palau: Concierto levantino for Guitar (Yepes).
WNYC—Great Musical Collaborations (Brueggen, Leonhardt, Cto Amsterdam).
10:06 a.m./WQXR-AM/FM—Clementi: Sym #1 in C.
12:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #1.
1:00/WNCN—Bruckner: Sym #4 in E-Flat, "Romantic" (Solti).
2:06/WQXR-AM/FM—Tchaikowsky & Italy: "The Sights of Rome."
5:06/WQXR-AM/FM—Marilyn Horne, mezzo-soprano.
6:00/WNCN—Copland: Our Town (Utah Sym).
WNYC—Ravel: String Qt in F (Hoch, Robison, Swenson, Lesser, Cooper).
7:00/WNCN—Debussy: Martyre de Saint Sebastien (Ormandy).
7:06/WQXR-AM/FM—Strauss: Till Eulenspiegel's Merry Pranks.
8:00/WNYC—Biscardi: At the Still Point (American Composers Orch).
8:06/WQXR-AM/FM—Massenet: Esclarmonde.
10:00/WNCN—Forqueray: Pieces de Clavecin, Suite #5 in c (Leonhardt).
WNYC—Elgar: Introduction & Allegro, Op. 47 (Zuckerman).

Mon., Nov. 15

2:06/WQXR-AM/FM—Beethoven: Piano Cto in E-Flat, #5.
3:00/WNCN—Mozart: Serenade #13 in G, "Eine kleine Nachtmusik" (Poulsen).
WNYC—Riley: Descending Moonshine Dervishes.
4:00/WNCN—Debussy: Rhapsody for Saxophone and Orch (Rascher).
5:00/WNCN—Respighi: Botticelli Triptych (Marriner).
5:06/WQXR-AM/FM—Berlioz: Trojan March from The Trojans at Carthage.
6:00/WNCN—Boccherini: E-Flat Qnt, Op. 29, #5 (Bijlsma, Kuijken).
6:30/WNYC—Delius: The Walk to the Paradise Garden (Barbirolli).
7:00/WNCN—von Weber: Momento Capriccioso, Op. 12 (Kann).
7:06/WQXR-AM/FM—Barber: Cto for Piano & Orch, Op. 38.
8:00/WNCN—Shostakovich: Piano Trio #2 in e, Op. 67 (Borodin Trio). Live from WNCN's *performance* studio.
WNYC—Cage: String Qt (LaSalle String Qt).
9:06/WQXR-AM/FM—Liszt: Piano Cto #2 in A.
10:00/WNCN—Ravel: Violin & Cello Sonata (Laredo, Robinson).
11:00/WNYC—Dohnanyi: Violin Sonata (Spalding, Dohnanyi).

Tue., Nov. 16

2:06/WQXR-AM/FM—Mozart: Sym #39 in E-Flat.
3:00/WNCN—Chopin: (arr. Liszt): My Darling, Op. 74 (Bolet).
WNYC—After **Sibelius:** New Music from Finland.
4:00/WNCN—Handel: Organ Cto #3 in g, Op. 4 (Chorzempa/Schröder).
5:06/WQXR-AM/FM—Debussy: Cortege and Air de Danse from The Prodigal Son.
6:00/WNCN—Sibelius: Sym #3 in C, Op. 52 (Davis).
7:00/WNCN—Hindemith: Eight Pieces for Flute Solo.
8:00/WNCN—Pachelbel: Magnificat (Leonhardt).
WNYC—Bernstein: Prelude, Fugue & Riffs.
8:06/WQXR-AM/FM—Handel: Here are the Heavens All Joyful from Alcina.
9:00/WNCN—Prokofiev: Romeo & Juliet, Op. 64 (Mravinsky).
9:06/WQXR-AM/FM—Wagner Rarities: Die Walkurie, Finale, Act I; Wotan's Farewell & Magic Fire Music.
11:00/WNCN—Paganini: Tarantella in a, Op. 33 (Terebesi, Prunnbauer).
WNYC—Reger: Serenade in G for Flute, Violin & Viola (Richter, Karolyi, Eurich).

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

WILL BARNET—"Sittings," portraits, thru 12/2. Dintenfass, 50 W. 57th (581-2268).

VICTORIA BARR—Symbolic abstractions, thru 11/27. Haber Theodore, 29 W. 57th (752-3338).

WILLIAM BECKMAN—Dutchess County in meticulous landscape pastels, thru 11/24. Frumkin, 50 W. 57th (757-6655).

EDWARD BETTS—Mixed-media and watercolor abstractions of the Maine coast, thru 11/27. Midtown, 11 E. 57th (758-1900).

WILLIAM BLAKE/FRANCISCO GOYA—Engravings from the *Book of Job/Caprices,* irreverent etchings. Thru 11/24. Donson, 38 E. 57th (355-6970).

EUGENE BLERY—19th century French etchings, 11/9-12/11. Sumers, 50 W. 57th (541-8334).

IRENE BUSZKO—Urban neighborhoods, the Caribbean, thru 11/30. Tatistcheff, 38 E. 57th (888-1599).

BERNARD CHAET—Still life and landscape watercolors/Avery, Demuth, Stella, Zorach. Thru 11/13. Pearl, 38 E. 57th (838-6310).

JOHN FERREN(1905-1970)—Subtle grid-based abstractions from the 30's, thru 11/24. Sachs, 20 W. 57th (421-8686).

MAURICE GROSSER—Landscapes, 11/13-12/1. Fischbach, 29 W. 57th (759-2345).

CATHY HALSTEAD—"Unseen" spaces in tropical colors, 11/9-27. Viridian, 52 W. 57th (245-2882).

HOWARD HODGKIN—Large hand-colored lithos, 11/9-12/4. Jacobson/Hochman, 24 W. 57th (581-8346).

BILL JENSEN—Gouaches on paper from 1976 to 1980, thru 12/23. Washburn, 42 E. 57th (753-0546).

SATISH JOSHI—Textural topographical abstractions, 11/9-27. Phoenix, 30 W. 57th (245-5095).

LILA KATZEN—Textured stainless steel garden sculpture, 11/11-12/11. Rosenberg, 20 W. 57th (757-2700).

STEVE KEISTER—New works, thru 11/13. BlumHelman, 20 W. 57th (245-2888).

HUGHIE LEE-SMITH—Solitary figures in austere settings, thru 11/20. Summit, 101 W. 57th (586-6734).

MARCUS LUPERTZ—Painting and sculpture, 11/9-12/1. Goodman, 24 W. 57th (977-7160).

BERNARD MAISNER—Illuminated pages and paintings, thru 1/1. Markel, 50 W. 57th (581-1909).

SYLVIA PLIMACK MANGOLD—New York state landscapes "constructed of paint," thru 11/27. Alexander, 20 W. 57th (757-3721).

BRICE MARDEN/HENRI MATISSE/ERNEST TROVA—Marble fragments painted in oils/Lithos, etchings, and linoleum cuts from the 20's and 30's/Bronze poets. Thru 11/27. Pace, 32 E. 57th (421-3292).

JOHN MARIN—Five decades of the sea in oils and watercolors, thru 11/19. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

RALPH MAYER (1895-1979)—Paintings and drawings, thru 12/4. Deutsch, 20 W. 57th (765-4722).

GEORGE NICK—Rural America, thru 12/1. deNagy, 29 W. 57th (421-3780).

PATSY NORVELL/ROBERT ZAKANITCH—An installation using her incised glass sheets and his pattern abstractions. Thru 11/27. Janis, 110 W. 57th (586-0110).

PHILIP PAVIA—Imaginary portraits made with airwaves and signs, thru 11/13. Protetch, 37 W. 57th (838-7436).

KATHERINE PORTER—Seven large oils on canvas painted in San Francisco and New York, thru 11/20. McKee, 41 E. 57th (688-5951).

MIRIAM SCHAPIRO—Large-scale paintings, 11/9-12/4. Gladstone, 41 W. 57th (758-6765).

PETER SOLOW—Paintings and drawings, thru 11/20. Touchstone, 29 W. 57th (826-6111).

URSULA VON RYDINGSVARD—A room installation using wood sculpture, thru 11/13. Esman, 29 W. 57th (421-9490).

BERNARD WAGNER—Landscapes, thru 11/27. Images, 11 E. 57th (838-8640).

THORNTON WILLIS—The double wedge series, thru 11/27. Oscarsson Hood, 41 W. 57th (750-8640).

Madison Avenue and Vicinity

HORST ANTES—Primal figures, floating symbols, thru 11/26. Lefebre, 47 E. 77th (744-3384).

HANNELORE BARON—Selected collages, thru 11/27. Schlesinger-Boisante, 822 Madison (734-3600).

DOVE BRADSHAW—Collage, drawing, and oil crayon on paper, 11/9-12/4. Ericson, 23 E. 74th (737-6155).

ROBERT COTTINGHAM—Large oils, intimate pencil drawings, thru 11/23. Kerr, 49 E. 82nd (628-1340).

CHRISTIN COUTURE/TOMMASI FERRONI—Surrealistic predellas spanning time/Allegorical narratives. 11/20-27. Knowlton, 19 E. 71st (794-9700).

JEAN-PIERRE DARNAT—Bronzes, some nudes from 1970 to 1980, 11/9-12/11. Taittinger, 1089 Madison (570-6767).

MARTHA MAYER ERLEBACHER—Major figure compositions, portraits, pencil and charcoal drawings, thru 11/15. Schoelkopf, 825 Madison (879-4639).

NANCY GRAVES—New polychrome bronzes, thru 11/11. Knoedler, 19 E. 70th (794-0550).

RICHARD HICKAM/EDVINS STRAUTMANIS—Paintings/Recent abstractions. Thru 12/1. Stone, 48 E. 86th (988-6870).

HOWARD HODGKIN—Recent paintings, 11/13-12/9. Knoedler, 19 E. 70th (794-0550).

HECTOR HOREAU (1801-1872)—Pen and ink and watercolor drawings by this 19th century French architect, thru 11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

JANE KAUFMAN—Crocheted "curtains" studded with crystals, thru 12/4. P, M & Stein, 903 Madison (734-3373).

LEE KRASNER—Large intensely colored abstractions from the 50's, thru 11/20. Miller, 724 Fifth (246-1625).

JOE LASKER—City scenes, threatening encounters, thru 11/13. Kraushaar, 724 Fifth (307-5730).

LOUIS LOZOWICK—Precisionist lithos from the 20's to 1973, thru 11/24. AAA, 663 Fifth (755-4211).

HELEN LUNDEBERG—Abstracted realism from 1935 to 1980, thru 12/4. Graham, 1014 Madison (535-5767).

STANTON MACDONALD-WRIGHT (1890-1973)—Color abstractions from 1928 until the death of the founder of "Synchronism," thru 12/2. Forum, 1018 Madison (772-7666).

TEDDY MILLINGTON-DRAKE—Watercolors of Central India, thru 12/3. Mazoh, 13 E. 76th (737-2203).

CLAUDE MONET—Paintings and drawings by this major impressionist, thru 11/20. Beadleston, 60 E. 91st (348-7234). Mon.-Fri. 9:30-5:30, Sat. 12-5:30.

JOE NEILL—Installations of suspended multiple hemisphere, thru 11/13. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

DOROTHEA ROCKBURNE—"Angel" watercolors, thru 11/27, Fourcade, 36 E. 75th (535-3980).

FRITZ SCHOLDER—Suggestively erotic "dreams" and portraits of the Empire State Building, thru 11/20. ACA, 21 E. 67th (628-2440).

LAURENCE SISSON—Southwestern landscapes, thru 12/4. Payson · Weisberg, 822 Madison (249-1666).

MARK TANSEY—Figures engaged in mysterious activities, thru 11/18. Borgenicht, 724 Fifth (247-2111).

ANN WARFF—Swedish glass designs, thru 11/27. Heller, 965 Madison (988-7116).

SoHo

JEAN MICHEL ALBEROLA—Suzanne's biblical bath in ten pastels, thru 11/27. Bonlow, 150 Greene (925-4482).

IDA APPLEBROOG—"Current events" in sculpture, painting, etching, thru 12/4. Feldman, 31 Mercer (226-3232).

ALICE AYCOCK—Letters tied in knots, prayers, thru 11/27. Weber, 142 Greene (966-6115).

ANNEMARIE BARDON—Actual window frames, paintings on glass, 11/10-12/5. Jack, 138 Prince (966-4235).

LYNDA BENGLIS—Variegated metal wall pieces/Anderson, Branca, Jones. Thru 11/27. Cooper, 155 Wooster (674-0766).

SIDNEY CASH—Folded glass and found objects, thru 11/28. Heller, 71 Greene (966-5948).

SANDRO CHIA—New sculpture, thru 11/30. Sperone Westwater Fischer, 142 Greene (431-3685).

SANDY CIES/SUSAN WEIL—Semi-abstract color photos/Paintings, drawings, reliefs. Thru 11/27. Marino, 489 Broome (431-7888).

ROBERT COLESCOTT—New paintings, thru 11/27. Semaphore, 462 W. Broadway (228-7990).

JANET COOLING—Paintings, thru 12/1. Litz, 153 Mercer (431-1990).

BERNICE HALPERN CUTLER—Numerous portraits in drawings, xeroxes, photos, 11/9-28. Pleiades, 164 Mercer (226-9093).

RITA EDELMAN/PHYLLIS HAMMOND—Large-scale abstractions inspired by music/Architectural clay works. 11/9-28. Pindar, 127 Greene (533-4881).

ERTÉ—Sculpture, gouaches, prints, set designs, jewelry, 11/10-1/3. Dyansen, 122 Spring (226-3384). Mon., Tues., Thurs. 11-6, Wed., Fri., Sat. 11-7:30, Sun. 12-7.

JONATHAN EVANS/MARK STRACKE—Painted aluminum sculpture/Black and white photo self-portraits. Thru 12/1. Inroads, 150 Mercer (226-6622).

RICHARD FRIEDBERG/EDWARD LEE HENRICKS—Sculpture by both. Thru 12/1. Milliken, 98 Prince (966-7800).

SUELLEN GLASHAUSSER—"Paper Shadows," large translucent paper drawings, thru 11/18. Eno, 101 Wooster (226-5342).

ELISE GRAY—"Formations," works in clay, 11/9-27. 14 Sculptors, 164 Mercer (966-5790).

JOHN GREER/SANDRA MEIGS—Installations using granite, cast metals, holograms/32 watercolors about drinking. Thru 11/20. 49th Parallel, 420 W. Broadway (925-8349).

ROBERT HENRY—1982 oils, thru 11/20. Ingber, 460 W. Broadway (674-0101).

DEBORAH KAHN—Jarring, motion-filled still lifes and studio interiors, 11/12-12/1. Bowery, 121 Wooster (226-9543). Tues.-Sun. 12-6.

ERIKA KAHN—Fusion etchings and collages, thru 11/27. Starkman, 465 W. Broadway (228-3047).

KEN KIFF—Bizarre narratives from his private world, 11/13-12/11. Thorp, 419 W. Broadway (431-6880).

ERICA LENNARD/TERRY WINTERS—Photos of the American West, archaeological sites/Paintings inspired by crystals, mushrooms, flowers. Thru 11/20. Sonnabend, 420 W. Broadway (966-6160).

MANUEL NERI—Fragile figures in plaster, bronze and painted marble, thru 11/27. Cowles, 420 W. Broadway (925-3500).

ELLEN PHELAN—New paintings, thru 11/27. Toll, 146 Greene (431-1788).

RODOLPHE ROUSSEAU—Naive Parisian scenes, thru 11/14. Galerie Naifs et Primitifs, 172 Prince (925-0918).

SUMAYYAH SAMAHA—Abstract oils and drawings, thru 11/27. 22 Wooster (431-6445).

SALVATORE SCARPITTA—"American Cycle, 1958 to 1982," 11/13-12/1. Castelli, 420 W. Broadway (431-5160).

FRANK STELLA—Wall reliefs of honeycombed and etched aluminum, thru 11/20. Castelli, 420 W. Broadway (431-5160).

HELENE VALENTIN—Mental voyages in gestural, hand-mixed oil paints, thru 11/30. Hutchinson, 138 Greene (966-3066).

KENNETH WAHL—Six large panels using wood, brass, encaustic, paste, oils, thru 11/20. Exhibition Space, 112 Greene (966-3864).

WILLIAM WEGMAN/JOE ZUCKER—New color polaroids/Layered brushstrokes, strips of silver foil, bordered by cotton. Thru 12/1. Solomon, 392 W. Broadway (925-1900).

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ART

GINA WERFEL—Heavy impasto landscapes, 11/12-12/1. Prince Street, 121 Wooster (226-9402).

FRANK YOUNG—Expressionist "figures of mystery," thru 11/13. Bromm, 90 W. Broadway (732-6196).

Other

JOSEPH BEUYS—Felt multiples, thru 12/24. Gibson, 205 E. 78th (772-2332).

BRIAN BLOUNT—Canyons and the Southwest, 11/9-12/5. Segal, 339 Columbus Avenue (724-7244).

JANET BOSSE—"Flying Series" in paintings and related collages, 11/9-28. Noho, 542 LaGuardia Pl. (473-9619).

GARRICK DOLBERG—Cast metals and wood sculpture, thru 12/4. Bouckaert, 100 Hudson (925-6239).

HARMONY HAMMOND—Works on paper, 11/9-27. A.I.R., 63 Crosby (861-9010).

MARGARET ISRAEL—Sculpture and paintings, thru 12/11. Ekstrom, 417 E. 75th (988-8857).

LOUISE KRUGER—Wood sculpture including large runner, 11/9-12/4. Condeso/Lawler, 119 W. 25th (741-2377).

DAVID RUSSELL—Sophie's erotic dream book, thru 11/30. Erotics, 316 Fifth (594-2708). Mon.-Fri. 11-4:40.

ROBERTO SANDOVAL—Bronzes of laboring women with children, thru 11/15. Pietrasanta, 121 E. 24th (254-5610). Mon.-Sat. 10:30-5:30.

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Surreal landscapes on wood by Capelletto, pencil and watercolor drawings by Dudley, others, 11/9-12/4.

DEL RE—41 E. 57th (688-1843). DeKooning, Frankenthaler, Louis, Motherwell, 11/9-12/4.

HEIDENBERG—50 W. 57th (586-3808). Drawings, pastels, and watercolors by Bonnard, Denis, Pissarro, thru 11/19.

LUMBARD—38 E. 57th (421-3494). Modules by Beauregard, Prentice, Stone, thru 12/30.

NIPPON CLUB—145 W. 57th (581-2223). The influence of Japan on Abrams, Johns, Paden, Pindell, and Wechsler, thru 11/26.

PORTNOY—56 W. 57th (757-0461). Sculptural bowls by Earl, Jensen, Pompili, thru 11/16.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Contemporary artists of the Southwest, thru 11/27.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Degas, Gauguin, Klee, Seurat, all works on paper, thru 11/24.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy Nagy, Schwitters, thru 12/21.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Constructivists Gabo, Lissitsky; Surrealists Arp, Ernst, others, thru 12/31.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

MERRIN—724 Fifth (757-2884). Small sculpture from Anatolia, c. 3000 B.C., thru 11/20.

RONIN—605 Madison (688-0188). Japanese woodblock prints of "Women of the Nightless City" and Netsuke from 17th through 20th centuries, thru 11/13.

SCULPTURE CENTER—167 E. 69th (879-0430). Narrative sculpture by Frank, Grooms, Miller, Nakian, thru 11/30.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Early advertising art for Cream of Wheat, thru 12/3.

SPANIERMAN—50 E. 78th (879-7085). 19th and early 20th century American Impressionists, thru 11/30.

TERRY-ENGELL—22 E. 76th (535-9800). Old Master paintings, thru 12/31.

URDANG—23 E. 74th (288-7004). Black gouaches by Zegveld, architectural drawings by Zeinstra, photos by Bien, thru 11/27.

WEINTRAUB—992 Madison (879-1195). Paintings by Chagall, Modigliani, sculpture by Arp, Maillol, thru 11/30.

YORK—21 E. 65th (772-9155). Plant forms in American Modernism including Bluemner, Demuth, Dove, O'Keeffe, Stella, thru 12/4.

Soho

GREENE SPACE—105 Greene (929-6688). Imagination and color by Nolan, Shatz, Strome, thru 11/12.

JORDAN-VOLPE—457 W. Broadway (533-3900). The American Renaissance, 1876 to 1917, thru 12/4.

SOHO CENTER—114 Prince (226-1995). Kefalos, Neale, Sierra, Spear, thru 11/27.

VISUAL ARTS—137 Wooster (598-0221). Day, Gallart, Hoffer, Rocherolle, thru 11/14.

WARD-NASSE—178 Prince (925-6951). Nature abstractions by Berman, mask paintings by Maciel, welded-steel and fiber by Karasin, thru 11/18.

WESTBROADWAY—431 W. Broadway (966-2520). Marble and slate sculpture by Jordan, atmospheric beach scenes by Lutz, others, thru 11/23.

Photography

YURA ADAMS—A hand-colored photo installation, thru 11/13. Foto, 492 Broome (925-5612). Wed.-Sat. 1-6.

SANDRA BAKER—Dream-like moments, thru 11/13. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. China in 48 contemporary landscapes taken by Chinese photographers, thru 12/12.

LUCIEN CLERGUE—The nude, thru 11/26. Brentano's, 586 Fifth (757-8600).

BRUCE DAVIDSON/MICHA BAR-AM—New York subways and riders in color/Israel, 1956 to 1982. Thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques. Thru 11/27. Freidus, 158 Lafayette (925-0113).

JAROMIR FUNKE (1890-1945)—A retrospective of this Czech photographer, thru 12/11. Prakapas, 19 E. 71st (737-6066). Tues. 12-8p.m., Wed.-Sat. 12-6.

JERRY GORDON—Swimmers, thru 11/13. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

RANDY JUSTER—Art Deco architecture, thru 11/20. Zim-Lerner, 123 University Pl. (777-1907).

ANDRE KERTESZ—Hungarian memories from 1912 to 1925, 11/9-12/24. Harder, 37 W. 57th (308-0043).

HIROJI KUBOTA—China and its people in color, thru 11/29. Parsons, 2 W. 13th (741-7758). Mon.-Fri. 9-9p.m., Sat. 9-6.

LAWRENCE MCFARLAND—Western panoramas, thru 11/13. Photocollect, 740 W. End (222-7381). Tues.-Fri., Sat. 1-5.

ABE NATHANSON—Lower Manhattan in color, thru 12/6. Central Falls, 478 W. Broadway (533-9481).

RENATE PONSOLD—Portraits of contemporary artists, thru 11/15. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

ROSAMOND PURCELL—Polaroid prints and the constructions used in the images, thru 11/26. Pfeifer, 825 Madison (737-2055).

CINDY SHERMAN—New color studies, thru 11/13. Metro Pictures, 169 Mercer (925-8335).

SOHO PHOTO—15 White (226-4265). Five generations by Noren, still lifes by Rosenberg, others, thru 12/3.

JERRY N. UELSMANN—His recreated, surreal world in a retrospective, thru 12/4. Witkin, 41 E. 57th (355-1461).

URBAN CENTER—457 Madison (935-3960). New York City from the rooftops in color, 11/11-12/3.

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Photos and paint by Kosuth, Nauman, Rauschenberg, Warhol, thru 11/13.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Native North American Home Life: Changing Images... Natural History Photo Contest Winners; thru 12/15.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... Masterworks from the Collection; thru 11/14... The Genius of Charles James; thru 1/16... Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910; 11/10-1/9... Carl Larsson; 11/10-1/30.

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COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2. . . Scandinavian Modern 1880-1980; thru 1/2.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. . . Jan Matulka: Recent Acquisitions, thru 11/14.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Rodin's Gates of Hell; thru 3/6. . . The Cimabue Cross From Santa Croce in Florence; thru 11/10. . . Hendrik Goltzius and His Circle; thru 11/21. . . The Celestial Pen: Islamic Calligraphy; thru 2/27. . . Recent Acquisitions in Indian and Southeast Asian Art; thru Feb. . . The Search for Alexander; thru 1/2. . . Watercolors by William T. Richards.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Icelandic Sagas, Eddas, and Art; thru 11/14.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The Gilded Age in Paper; thru 2/6. . . The Bowery: Portrait of a Changing Street; thru 1/23. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 5/15. . . A Celebration: One Hundred Years of Yiddish Theatre in New York; 11/9-2/21. **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . The Work of Atget: The Art of Old Paris; thru 1/4. . . Louise Bourgeois; thru 2/8.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28. . . Paul Strand: Range of Expression, The Years 1914-1976; thru Dec. . . Rockwell Kent: A Centennial Tribute; thru 12/1. . . Ad-Vantages: A History of America's Taste Makers; thru 11/13. . . Islands on Paper; thru Nov. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theatre Art of Karl Amend; thru 2/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Milton Avery Retrospective; thru 12/5. . . Joel Shapiro; thru 1/2. . . Jasper Johns: Savarin Monotypes; 11/10-1/9.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/10 at 7: The Collection of Dr. & Mrs. Joseph A. Gosman, Toledo, Ohio. On view from 11/6. 11/11 at 7: Contemporary Art. On view from 11/6. 11/12 at 10: Contemporary Paintings, Sculptures, Drawings, Watercolors & Collages. On view from 11/6. **East,** 219 E. 67th St. (570-4141). 11/8 at 2 & 8: Important 19th & 20th Century Photographs.

DOYLE—175 E. 87th St. (427-2730). 11/17 at 10: Americana: Fine Furniture, Decorations, and Paintings. On view from 11/6. 11/17 at 7: Waterfowl and Shorebird Decoys. On view from 11/6.

PHILLIPS—406 E. 79th St. (570-4830). 11/9 at 6:30: 19th & 20th Century Photographs. On view from 11/5. 11/13 at 10: Oriental Works of Art.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 11/9 at 10:15 & 2, 11/10 at 2: Futurist Photographers Photographs. On view from 11/5. 11/9 at 7, 11/10 at 10:15: Contemporary Paintings, Drawings, and Sculpture. On view from 11/4. 11/12, 13, at 2: Fine Art Nouveau and Art Deco. On view from 11/6. NOTE: 11/14 at 2: Lecture by James Lally: A Connoisseur's Collection: Chinese Archaic Bronzes, Jades and Tomb Pottery at Auction.

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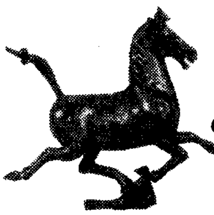

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92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, November 8

MUSIC FROM MARLBORO—Mozart's Quintet for Horn and Strings, K. 407; Beethoven's String Quintet in C, Op. 29; Dvorak's String Quintet in G, Op. 77 (with double bass). Alice Tully Hall at 8. $5.50-$7.50.

TERESA BERGANZA, mezzo-soprano, with Juan Antonio Alvarez Parejo, pianist. Haydn, Granados, others. Carnegie Hall at 8. $6-$17.50.

GRANT JOHANNESEN, pianist/**JULIUS BAKER,** flutist. Sancan, Poulenc, Franck, Debussy, Barber, Shepherd. Merkin Concert Hall at 8. $10.

LINDA RONSTADT/BUS BOYS—Radio City Music Hall, 50th St. and Ave. of the Americas (757-3100), at 8. $15.50, $17.50.

JAMES BUSWELL, violinist. Bach's three solo violin sonatas. Symphony Space at 8. $5.

MARY STOLPER, flutist/**MELODY LORD,** pianist. Premieres by Cowles and Remer. Carnegie Recital Hall at 8. $5.

BOREALIS WIND QUINTET—Rameau, Ligeti, Bizet, Rossini. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

PIERRE - HENRI XUEREB, violist / **BOHDAN SPERKACZ,** pianist. D'Herveloix, Leclair, Honegger, Vieuxtemps, Ravel, Milhaud. Barnard Hall, Broadway and 117th St. (280-4482), at 8. $2.

LUCRETIA MALI, pianist. Bach-Silotti, D. Scarlatti, Mozart, Chopin, Debussy, Ravel. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Tuesday, November 9

PHILADELPHIA ORCHESTRA, Klaus Tennstedt conductor; mezzo-soprano Doris Soffel, Women of the Temple U. Choirs, Philadelphia Boys Choir. Mahler's *Symphony No. 3. Carnegie Hall at 8.*

NEW YORK PHILHARMONIC, John Nelson conductor; bass Samuel Ramey. Ives's *The Unanswered Question;* Shostakovich's *Suite on Verses by Michelangelo;* Schumann's Symphony No. 3, "Rhenish." Avery Fisher Hall at 7:30. $6-$22.

NATAN BRAND, pianist. Etudes by Schumann, Chopin, Scriabin, Rachmaninoff, Debussy, Stravinsky. Alice Tully Hall at 8. $8.

LINDA RONSTADT/BUS BOYS—See 11/8.

ROGER GOODMAN, harpsichordist. Chambonnières, Ligeti, Bach, Forqueray, Scarlatti. Merkin Concert Hall at 8. $8.50.

ST THOMAS CHOIR/ST. LUKE'S CHAMBER ENSEMBLE, Gerre Hancock director; Andrew Wentzel, baritone; Judith Hancock, organist. Poulenc's *Messe en Sol Majeur;* Fauré's Requiem; Poulenc's Concerto for Organ, Strings, and Tympani. St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. $5.

PAUL SPERRY, tenor, with pianist Irma Vallecillo. "Songs for Peace," by Ives, Weill, Rorem, Dougherty, others. Trinity Church, Broadway and Wall St., at 12:45. Free.

CAPRICORN—Chamber music by Ravel. St. Peter's Church, Lexington Ave. and 54th St., at 8. $4.

13TH STREET BAND—Jazz. Church of the Heavenly Rest, Fifth Ave. and 90th St. (758-2000), at 6. $15.

DANIEL PONCE & JAZZBATA—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

ANTHONY COLEMAN, keyboardist/**BRIAN PETER CHARLES,** oboist. Original works by the instrumentalists. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $5.

STING!—Jazz. David Ruggles Junior High School 258, 141 Macon St. between Marcy and Tompkin Aves., Brooklyn, at 7. Free.

Wednesday, November 10

PRAGUE SYMPHONY ORCHESTRA, Jiri Belohlavek conductor; violinist Eugene Fodor. Kubik's Symphonic Overture (U.S. premiere); Brahms's Violin Concerto in D, Op. 77; Dvorak's Symphony No. 9, "From the New World." Carnegie Hall at 8. $8-$15.

HERMANN PREY, baritone. Songs and ballads by Schubert, based on texts by Goethe. 92nd St. Y at 8. $10-$15.

WIENER STRAUSS-CAPELLE *(N.Y. debut), Heinz* Lambrecht conductor; soprano Piroska Varga, tenor Josef Kovacs, baritone Harald Serafin. Lehar, Kalman, Stolz, Strauss. Avery Fisher Hall at 8. $10-$16.

DAGUL & BEYER, piano duettists. Schubert, Mozart, *Schumann, Ravel (arr. Garban). Merkin Concert* Hall at 8. $7.

CHAMBER OPERA THEATER OF NEW YORK, Ben Malensek conductor. A "Schubertiad," operatic and theater music by Schubert. Marymount Manhattan Theater, 221 E. 71st St. (570-1888), at 8. $7.50.

DMITRY RACHMANOV, pianist. Music of Beethoven, Schumann, and Russian composers. New York City Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

AMARYLLIS TRIO—Classical music. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

BEN HOLT, baritone. Songs and arias by Donizetti, Gounod, Brahms, Ravel, Vaughan Williams, Falla. Whitman Hall, Brooklyn College, at 8. $5.

FLUTE FORCE—Four flutists, in solo, duet, ensemble music, from Baroque to modern. St. Ann and the Holy Trinity, Clinton and Montague Sts., at 12:30. Free.

Thursday, November 11

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; pianist Andras Schiff. Mozart's Piano Concerto in G, K. 453; Bruckner's Symphony No. 9. Avery Fisher Hall at 8. $6-$22.

NARCISO YPES, classical guitarist. Carnegie Hall at 8. $5-$12.

MICHEL PIGUET BAROQUE CONCERTINO—Albinoni, Scarlatti, Vivaldi. Metropolitan Museum at 8. $8.

JERRY GARCIA BAND—Rock music. Madison Square Garden, Felt Forum, at 8. $11.50, $12.50.

CONCERTS PLUS—"Bach and His Family, an Evening of Music and Dance." Soprano Judith Blazer, harpsichordist Edward Brewer, oboist Virginia Brewer, cellist Bonnie Hartman, oboist Ronald Roseman; *Simca Heled, artistic director and cellist; members* of the U.S. Terpsichore Dance Co. Merkin Concert Hall at 8. $8.

ELLEN-ZOE HASSMAN, cellist, with pianist Yoko Nozaki Ax. Schumann, Barber, Bach, Chopin. 92nd St. Y at 8. $7-$9.50.

JOHN HIRTEN, organist. Mendelssohn, Bach. St. Paul's, Broadway and Fulton St., at 12:10. Free.

COLUMBIA COMPOSERS—New music by Garnett, Ekizian, Matthews, Greco, Yekovich, Martin. Sulzberger Parlor, Barnard College, just north of Broadway and 116th St., at 8. Free.

CARRIE FEINER, pianist. Schumann, Chopin, Gershwin, others. NYU Top of the Park, Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. $3.

JAMES R. LAWSON, carillonneur. Music for Veterans' Day, by Berlin, Diepenbrock, Price, 't Hart, and World War I and other American songs. Riverside Church, the Drive at 122nd St., at noon. Free.

BARGEMUSIC CHAMBER PLAYERS—Mozart's Flute Quartet, K. 285; Moross's Concerto for Flute with String Quartet; Debussy's String Quartet in g, Op. 10. Bargemusic Ltd., Fulton Ferry Landing (624-4061), at 8. $6.

Friday, November 12

COLLEGIATE CHORALE, Robert Bass conductor; soprano Judith Blegen, tenor Vinson Cole, bass-baritone Donnie Ray Albert, other soloists. Handel's *Esther.* Carnegie Hall at 8. $5-$13.

NEW YORK PHILHARMONIC—See 11/11.

GUARNERI QUARTET/RICHARD GOODE, *pianist.* Metropolitan Museum at 8. $12.

LUTHER VANDROSS/CHERYL LYNN—Pop-soul music. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 7:30. $12.50-$16.50.

DOO-WOPP AT THE GARDEN—With Johnny Maestro and the Brooklyn Bridge, the Drifters, Rudy West and the Five Keys, the Capris, the Chimes, Johnnie and Joe, the Fleetwoods. Madison Square Garden, Felt Forum, at 8. $11.50, $13.50.

LUTHER THOMAS & DISSAZZ REVUE—Jazz. Soundscape. 500 W. 52nd St. (581-7032), at 9. $7.

LUDMILLA ANDREW, *soprano, with pianist* Levering Rothfuss. Songs and arias by Bizet, Granados, Massenet, Rachmaninoff, Sibelius, Tchaikovsky, Wagner, others. Town Hall at 8. $8-$12.50.

JUDITH NORELL, harpsichordist. Bach's Partitas Nos. 1-3. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. Free.

ROBERT SECRIST, guitarist. CAMI Hall, 165 W. 57th St., at 8. $5.

ROBERTA RUST, pianist (N.Y. debut). Prokofiev, Haydn, Liszt, others; world premieres of works by Siegmeister, Noon. Carnegie Recital Hall at 8. $6.

JUILLIARD SYMPHONY, Jorge Mester conductor. Walton, Prokofiev, Beethoven. Alice Tully Hall at 8. Free, if tickets are available.

DIANE CHAPLIN, cellist. Lincoln Center Library at 4. Free.

ANDREW DE MASI, harpsichord and lute-harpsichord, with harpsichordist John Susto. Frescobaldi, Cato, Soler, Scarlatti. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

BILLY TAYLOR, pianist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

DAVID FRIESEN ENSEMBLE—Classical jazz. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $10.

FESTIVAL OF THE NILE—See Dance, page 142.

Saturday, November 13

NEW YORK PHILHARMONIC—See 11/11.

PARNASSUS, Anthony Korff conductor; soloists Anand Devendra, Dennis Smylie, Leslie Thimmig. Martino, Davidovsky, Schuller, Cowell. Merkin Concert Hall at 8. $6

AMHERST SAXOPHONE QUARTET—19th- and 20th-century music by Blake, Mols, others. Carnegie Recital Hall at 8:30. $6.

STAFFAN SCHEJA, pianist/**ARVE TELLEFSEN,** violinist/**FRESK QUARTET** Nielsen, Stenhammar, Schumann. Alice Tully Hall at 2:30. $5.

CHICAGO—Rock music. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 7:30. $13.50-$17.50.

DOO-WOPP AT THE GARDEN—See 11/12.

FESTIVAL OF THE NILE—See Dance, page 142.

ROBERT TAUB, pianist. Metropolitan Museum at 2:30. $4.

OCCASIONAL SINGERS, Gil Robbins conductor. Ives, Talma, Haufrecht, others. St. Joseph's Church, Sixth Ave. at Washington Pl. (243-8665), at 8. $3-$7.

NEW YORK RENAISSANCE BAND, Sally Logemann director. A Renaissance-vaudeville production of *Gargantua and Pantagruel,* with period music played and sung with authentic instruments. Alice Tully Hall at 8. $9, $10.50.

SUSAN GREGORY, HELEN TREZLIE, sopranos/**ANDREW BOLOTOWSKY,** flutist/**ANDREW DE MASI,** harpsichordist/**CAROL REDFIELD,** cellist. Boismortier and Telemann, pieces and cantatas. Buecker and Harpsichords, 465 W. Broadway (260-3480), at 4 and 5:30. Free.

COMPOSERS' FORUM PRESENTS FORUM '82—A national and international festival of new music. Symphony Space at 3. $3.

ALI AKBAR KHAN—Music of North India. McMillin Theater, Columbia University, 116th St. and Broadway (557-7851), at 7:30. $8, $12.

MICHAEL HABERKORN, pianist. Lincoln Center Library at 2:30. Free.

GLORIETTA ALLISON, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LUTHER THOMAS & DISSAZZ REVUE—See 11/12.

JOHN BELL/ODELLA HARRIS—Folk music. Peoples' Voice Cafe, 388 W. Broadway, at 8. $3.

SOVIET EMIGRE ORCHESTRA, Lazar Gosman music director. Mozart's *Eine Kleine Nachtmusik* and *Serenata Notturna;* Dvorak's Seranade in E for Strings; Tchaikovsky's Serenade for Strings in C. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $6-$10.

Sunday, November 14

LYNN HARRELL, cellist/**RUDOLF FIRKUSNY,** pianist. Brahms, Beethoven, Chopin. Alice Tully Hall at 3. $12.

ANNIE FISCHER, pianist. Beethoven's "Waldstein" Sonata; Four Impromptus by Chopin; Schumann's Fantasia in C, Op. k7. Carnegie Hall at 3. $6-$12.50.

LA DONNA DEL LAGO—See Opera, next page.

SINE NOMINE SINGERS, Harry Saltzman conductor; with Baroque orchestra and vocal soloists. *Theodora,* by Handel. Merkin Concert Hall at 2. $10.

PETER ZAZOFSKY, violinist. Schubert, Prokofiev, Badings, Ysaye, Wieniawski. 92nd St. Y at 3. $7-$9.50.

L'ENSEMBLE—Alice Tully Hall at 8:15. $5-$10

KENNY LOGGINS—Radio City Music Hall, Sixth Ave. and 51st St. (757-3100), at 7:30. $13.50-17.50.

INTERNATIONAL COMPETITION WINNERS—Pianists Barnadine Blaha, Urara Yoshizawa, Noriko Ojawa, Helen Tunkel. Carnegie Recital Hall at 2.

ROCIO JURADO, singer. Avery Fisher Hall at 7:30. $15-$17.50.

KATHERINE THOMAS, violinist. Carnegie Recital Hall at 5:30.

YASHA KOFMAN, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255) at 3. $3.

LONDON EARLY MUSIC GROUP—Vocal and instrumental group performs works by Dowland, Phillips, Bennet, Bachelet, Alison. The Cloisters, Fort Tryon Park, at 3. $9.50.

ANDREW DE MASI, harpsichordist-lutenist/**JOHN SUSTO,** harpsichordist. Music of Frescobaldi, Cato, Soler, Scarlatti. Third Street Music Settlement, 235 E. 11th St. (777-3240), at 8. Free.

CHANTICLER DUO—Hamilton, Antheil, Hindemith, Scriabin. Carnegie Recital Hall at 8:30. $7.

NINA SILVER—Folksinger. Centerfold, 263 W. 86th St. (866-4454) at 7:45. $4 donation.

FESTIVAL OF SOVIET JEWISH TRADITIONS—Music and dance of several regions. Symphony Space at 8. $5.

MUSIC LIVE!—Political rock and salsa. Truck and Warehouse, 79 E. 4th St. (254-5060) at 7:30. $3.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 11/11.

DAVID WECHSLER, flutist. Works by Hue, Riegger, Genzmer, Bartow, Poulenc. Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn (622-3300), at 2. $5 donation.

JEFFREY NUSSBAUM, trumpeter/**PETER HIRSCH,** French-horn player/**DALE TURK,** bass trombonist. "A Concert of 20th-Century Music for Brass." Queens Museum, Flushing Meadows-Corona Park, Queens, at 1. Free.

ILAN—Multilingual singer. Temple Ahavath Sholom, 1609 Ave. R, Brooklyn (375-4500) at 3. $5.

CONCERTIUM—Chamber music. Lehman College Theatre, Goulden Ave. and Bedford Park Blvd. West, Bronx, at 2. Free.

CONCERTS IN CHURCHES—All Souls Music Society, conducted by Walter Klauss. Bach, Barber, Poulenc, Ravel, Vaughan Williams, Vivaldi. All Souls, Lexington Ave. and 80th St., at 8. $5... Bronx Arts Ensemble, John Grady conductor. Chamber music by CPE Bach, Elgar, Vaughan Williams, Gonzalez. Fordham U. Church, Bronx Rose Hill campus, Southern Blvd., at 3. $5... Grace Choral Society, Alexander Rom conductor. Schubert's Mass in G and selections from Orff's *Carmina Burana.* Old First Church, Park Slope, Brooklyn, at 4. $5... Welch Chorale. Fauré's Requiem. Holy Trinity, 213 W. 82nd St., at 4. Offering... Choir, Frederick Grimes conductor, organist William Hays. Bach vespers; Mass in A; Kyrie, S. 671. Holy Trinity Lutheran, CPW at 65th St., at 5. Offering... James R. Lawson, carillonneur; Ooik, Kee, 't Hart, others. Riverside, the Drive at 122nd St., at 3. Followed by a choral concert. Offering... Donna Cribari and Friends in "Songs of Life, Songs of Love." St. Francis Xavier, 30 W. 16th St., at 2:30. Free... Dulcinea Trio. Canteloube, Ravel, Llinos, Britten, Stravinsky. St. Joseph's, Sixth Ave. and Washington Pl., at 4. $6... Soprano Beverly Myers, with pianist Robert Schwartz and flutist Lauren Weiss. Handel, Mozart, Roussel, Rorem, others. St. Michael's, 99th St. off Amsterdam Ave., at 3. $5... St. Thomas, Fifth Ave. and 53rd St. At 4: Choral Evensong, music by Rose, Howells, Harris; offering. At 5:15, organist Larry Jamison; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., Nov. 8, at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Ewing, Duessing, Gonzalez, Bacquier, Hines. 11/9 at 8: Verdi's *Un Ballo in Maschera,* Patane conducting; with Castro-Alberty, Peters, Chookasian, Murgu, Quilico. 11/10 at 8: Donizetti's *Lucia di Lammermoor,* Bonynge conducting; with Sutherland, Kraus, Elvira, Plishka. 11/11 at 8: Mozart's *Idomeneo,* Levine conducting; with Cotrubas, Behrens, von Stade, Malamood, Alexander. 11/12 at 8: *Un Ballo in Maschera;* same as 11/9, except Robinson for Peters, Berini for Chookasian. 11/13 at 2: *Il Barbiere di Siviglia;* same as 11/8. 11/13 at 8: *Lucia di Lammermoor;* same as 11/10.

New, in-office microsurgical technique makes foot surgery quick, simple, and usually without pain or disability.

How many times have you heard the old complaint, "my feet are killing me"? Plenty, probably. And for good reason. About 80% of the people in the United States suffer with some kind of foot disorder. Women suffer four times more foot trouble than men do, mostly because of pointed-toe shoes, or shoes with too high a heel.

The problems range from corns, bunions, calluses, bone spurs, dropped metatarsals to painful hammertoes. They can affect posture, the spine, the neck, knees, your gait and how you walk.

But many people have avoided doing something about their foot problems. Fear of a lengthy, costly hospital stay; fear of pain or being hobbled for a long period with disability; fear of losing time from work or daily chores—all have made many people put off long-needed correction.

None of this is true. Thanks to a new microsurgical minimal incision technique called Ambulatory Foot Surgery, Dr. Louis Shure can perform these operations right in his office/surgical facility, avoiding both the time and expense of a hospital stay.

Using the same safe, local anesthetics dentists use, Dr. Shure performs the surgery usually without pain or discomfort to the patient. Nitrous oxide (laughing gas) is available to those fearful of an injection. Most patients are able to resume normal activity the same day, always walking away from the office after the operation.

Dr. Shure has been featured on TV in evening news programs, written up extensively in national magazines and newspapers for his innovative microsurgical minimal incision techniques of "Lunch Hour Bunion Surgery."

The surgery is covered and preferred by most insurance plans, the insurers recognizing that permanent correction of a problem means the patient should never again have to return for that specific disorder.

Dr. Louis Shure, Director of the Ambulatory Foot Rehabilitation Services, New York, examines a mini incision on a patient's problem bunion. Minutes later patients will walk from Doctor Shure's office (many times back to work).

Women sometimes worry about whether they'll be able to wear high foot fashion after microsurgery. Not only will the patient be slipping into the latest fashions, but usually with much more comfort. You might have to wear an open-toed sandal immediately following the correction, but after that... bring on the fashion.

If your feet are killing you, and you'd like to find out more about this new surgical technique, call or stop by: *Ambulatory Foot Rehabilitation Services, 631 Park Avenue (between E. 65th & 66th St.), (212) 288-4949.*

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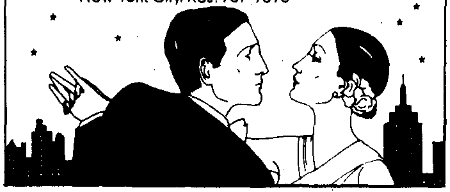

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MUSIC & DANCE

New York City Opera
At the New York State Theater

FINAL WEEK OF SEASON—Tues., Nov. 9, at 8: Bernstein's *Candide,* Mauceri conducting; with Mills, Costa-Greenspon, Darr, Eisler, Lankston, Harrold, Billings, Reeve. 11/10 at 8: Bizet's *Carmen,* Salesky conducting; with R. Freni, Esham, Grice, McFarland. 11/11 at 8: Boito's *Mefistofele,* La Selva conducting; with Sundine, Ramey, Calleo. 11/12 at 8: Lehar's *The Merry Widow,* Bergenson conducting; with Huffstodt, Marsee, Evans, Titus, Billings, Harrold. 11/13 at 2: *The Merry Widow,* Bergeson conducting; with Daniels, C. Peterson, Olsen, Raines, Billings, Harrold. 11/13 at 8: *The Merry Widow;* same as 11/12. 11/14 at 1: *Mefistofele;* same as 11/11. 11/14 at 7: *Carmen;* same as 11/10.

Other

LA DONNA DEL LAGO, by Rossini. Concert version conducted by Donato Renzetti; with Marilyn Horne, Frederica von Stade, Dano Raffanti, Rockwell Blake, Dimitri Kavrakos, James Atherton, Emily Golden. American Symphony Orchestra and the Orpheon Chorale. Carnegie Hall, 11/14 at 7:30. $50.

BASTIEN AND BASTIENNE, by Mozart/**MOZARTIANA,** by Tchaikovsky / **MOZART AND SALIERI,** by Rimsky-Korsakov. Chamber Opera Theatre of New York, at Marymount Manhattan Theater, 221 E. 71st St. (570-1888). 11/9, 11/11 at 8 ($15); 11/13 at 8 ($18).

WERTHER, by Massenet. Opera Ensemble of New York, Ruth Bierhoff musical director. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/10, 12, 17, 19 at 8; 11/14, 21 at 3. $10.

RITA, by Donizetti/**NOT A SPANISH KISS,** by Barab. A.O.A. *Chamber Opera production, staged,* sung in English; William Jones, musical director. West End Theater, 302 W. 91st St. (877-1603). 11/9, 11, 13 at 8; $5. 11/12 at 8, a benefit gala.

LA SERVA PADRONA, by Pergolesi/**THE IMPRESARIO,** by Mozart. Performances in English by the American Singers Ensemble: "An Evening in the 18th Century," conducted by Elizabeth Hastings. Church of the Good Shepherd, 152 W. 66th St. (666-0664). 11/8, 9 at 8. $3.

Dance

The Cullberg Ballet Company
At the Brooklyn Academy of Music

11/9-14—$5-$17.50. 11/9 at 7, 11/13 at 2 & 8, 11/14 at 2: *Giselle (A Modern Version).* 11/10 at 7, 11/11 at 8, 11/12 at 8: *Miss Julie, Adam and Eve, Soweto*

The Murray Louis Dance Company
At the Joyce Theater

THRU 11/21—$15-$20. Program I, *Porcelain Dialogues, Deja Vu, A Stravinsky Montage, Index:* 11/14 at 3; 11/19, 20 at 8. Program II, *Schubert, Five Masks, Many Seasons, Afternoon:* 11/9, 17, 18 at 8. Program III, *Aperitif, Geometrics, Repertoire:* 11/10-13, 16 at 8; 11/21 at 3.

Other

ALL THROUGH THE NIGHT, a dance by Peter Healey. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 11/13, 14 at 8. $5.

SARAH BRUMGART, two evenings of solo dance. Roulette, 228 West Broadway (924-0077). 11/9, *What;* 11/10, *When;* both performances at 8. $4.

FESTIVAL OF THE NILE—Singers, dancers, musicians, belly-dancers. 11/12 at 8, Lehman College Center, Bedford Park Blvd. W., Bronx; $8-$12. Also 11/13 at 8, Carnegie Hall; $7-$15.

INDRANI AND SUKANYA—Three different programs of classical Indian dance. Asia Society Wallace Auditorium, 725 Park Ave. (288-6400, ext 286). 11/13 at 8, 11/14 at 2:30 and 8. $10.

JEAN-MARC MATOS AND DANCERS—"Wake" and "Quake." Vital Arts Center, 78 Fifth Ave. off 14th St. (675-1136). 11/12, 13 at 8; 11/14 at 2. $5.

CHARLES MOORE DANCE THEATRE, Afro-Cuban Dance. Brooklyn College, Whitman Hall (434-1900). 11/10, 11 at 8. $6.

CAROL PAGE AND DANCERS—Premiere of *Secret Places.* Eden's Expressway, 537 Broadway (924-0077). 11/12 and 13 at 8:30, 11/14 at 3. $5.

DOUGLAS VARONE—Four works, including *Daniel (The Death of Julius and Ethel Rosenberg).* Emanu-el Midtown Y, 344 E. 14th St. 11/13, 14 at 8. $5.

WALLFLOWER ORDER, a women's collective. Symphony Space, 11/11 at 8. $8.

WERKCENTRUM DANS—(Netherlands). *Big Eyes,* choreographed by David Gordon. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/10-13 at 8, 11/14 at 3. $5.

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OTHER EVENTS

Happenings

THINGS TO BUY, OTHERS TO LOOK AT, in a variety of settings and moods: It's a "bargain binge" at the annual Giant Bazaar to benefit the New York Public Library's Performing Arts Research Center. Everything's in a theatrical mood, with posters, prints, scrapbooks, stills, sheet music, playbills, and on and on. At the Lincoln Center library, 11/14, 10:30 a.m.-5. $2 admission. . . The Promise Ball 11/13 at the Hotel Pierre Ballroom features boutiques by the likes of Gucci, Frette Linens, Neustadter Furs; also dancing and entertainment. It benefits the Juvenile Diabetes Foundation, and costs $500 a couple to mingle with Dina Merrill, William Talbert, and other interested and dedicated folks. (689-2860). . . The New York Custom Knife Show, 11/12-14, will show and sell the work of over 150 artisans, for both collectors and hobbyists. There will be demonstrations in scrimshaw and engraving, too. At the Sheraton, Seventh Ave. and 57th St. Fri. 5:30-11:30, Sat. 10-6, Sun. 10-4; $8, or $13 for two days, $16 for three. . . Delicate decoupage, one of the oldest arts, is on sale and exhibit, on purses, lamps, plates, mirrors, etc., at a show thru 11/13. It benefits Multiple Sclerosis work, and is open daily 9-3, Thurs. to 6, Sat. 9-1. At the Lincoln Savings Bank, Madison Ave. at 70th St. . . Scandinavia is all over in the arts this fall, and this weekend we'll have a Swedish Old Country Fair to enjoy. At 221 E. 52nd St., 11/11 and 12, 11 a.m.-10; 11/13, 10-6. Foods and crafts, dancing and music, antiques and etchings, handmade gifts of all kinds. The Swedish Home for the Aged benefits. . . Postcard collectors will all be at the Prince George Hotel, 14 E. 28th St., 11/12-14, for an exhibition and bourse. Sixty dealers on hand, noon-9 Fri., 10-9 Sat., 10-6 Sun. $2; free admission to the show area. . . Another bazaar: only new merchandise for sale—clothing, toys, household things, and foods—to help the Association for Neurologically Impaired Brain-Injured Children. At the Center, 212-12 26th Ave., Bayside, Queens. Dates are 11/12, 7-11; 11/13, noon-10; 11/14, noon-6. . . Not to buy, but just to gaze at and sniff and enjoy: Kiku-Ka Ten, a show of Japanese Chrysanthemums, thru 11/14 at the New York Botanical Garden. 2,000 gorgeous plants in 100 varieties. The design of the show is Japanese, and breathtaking. (220-8700 for hours.)

HOW-TO. . . Will our fascination with those two words ever wane? Here are two events on two subjects: Innovative Audio of Brooklyn Heights is staging a three-day expo in the audio-visual fields, "not just a sale," they promise—a show to benefit the consumer through sharing of knowledge and experience in components and other equipment. Top names will exhibit and answer questions. At St. Ann's Parish House, 157 Montague St., Brooklyn (596-0888). 11/12, 5-9; 11/13, 10-7; 11/14, 12-6. Live music Sat. and Sun. . . Reading and writing and reasoning may be the most important how-to we ever learn, and it's all subject of a conference, 11/11, 8:30-4, at CUNY Graduate Center, 33 W. 42nd St. (759-8276). Open to teachers, parents, citizens—maybe students? Fee is $25, and you should pre-register. A variety of topics and speakers all day, with a $6.50 box lunch optional.

Tours

YORKVILLE, a lively area. Adventure on a Shoestring (265-2663). 11/14 at 2:30, meet NE corner of Third Ave. and 86th St. $4.50.

A MOVING EXPERIENCE—Bicycle Tour of Central and Riverside Parks; 11/14 at 2, meet al Loeb Boathouse, NE corner of Lake, at 74th St. In case of rain, a walk in the Ramble. Free.

HISTORIC FLATBUSH TOWN—Tour by Prospect Park Environmental Center (636-1900). 11/13 at 1, meet at Old Dutch Reformed Church, corner of Church and Flatbush Aves. (rain date 11/14). $1.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 11/13, Allaire, N.J. 11/14, Kissena Park, Queens. Phone for directions and details (291-6825). $15.

MURRAY HILL—Brownstones and mansions of the Gay 90s. Small Journeys (689-4076). 11/13 at 2, meet at SE corner of Lexington Ave. and 36th St. $5.

MANHATTAN—Focus is on the future of various neighborhoods. Planners' New York Tours (734-1366). Reservations necessary. 11/14 at 1, bus goes from 695 Park Ave., Hunter College at 68th St. $10.

CHINATOWN AND LITTLE ITALY—Walking tour from the Sloane House Y, 356 W. 34th St. (760-5850). 11/11. at 6. $1.

HISTORIC NEW YORK—"Where It All Began." Tour with New York Walk-About (582-3460, weekdays; 914-834-5388 evenings, weekends). 11/14 at 2, meet SW corner of Rector St. and Trinity Pl., behind Trinity Church. $4.

PARK WALKS IN THE BOROUGHS, with the Urban Park Rangers, all free. In the Bronx (822-4450): 11/12 at 7:30, meet at Orchard Beach Bathhouse, top of stairs, for a night hike in Pelham Bay Park; must register. 11/13 at 1, Crotona Park; meet at the boathouse, off Charlotte St. and Crotona Park East. . . In Brooklyn (856-4210): 11/14 at 1, meet at Grand Army Plaza entrance to Prospect Park, for a tour of the Dutch Colonial Lefferts Homestead. . . Manhattan (397-3091): (See A Moving Experience, above). . . In Queens (699-6722): 11/14, meet at 2, Flushing Meadow Park Administration Bldg., for an early look at the winter weather ahead. . . Staten Island (442-1304): 11/14 at 2, Winter Weeds and Their Lore. Must pre-register.

LOWER MANHATTAN—A history walk with Joyce Gold (242-5762). 11/14 at noon, meet at Trinity Church, Broadway and Wall St. $5.

TOURS WITH THE 92ND STREET Y—Both 11/14, each $6.50. "The Birth and Life of American Jewish Theater in New York" centers around the Lower East Side; with Faina Burke. "The Upper West Side: A Rediscovered Treasure," with Val Ginter. Must pre-register (427-6000, ext. 179).

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, to identify and gather wild foods. Sun. day trips, $7 (674-8742). . . Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must. . . Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5. . . Downtown Walk, from 127 John St., Mon.-Fri. at 10; $10. . . Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075. . . Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. . . Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65. . . Alley Pond Environmental Center, tour of park wetlands. Every Sun. at 1; meet 228-06 Northern Blvd., Douglaston, Queens (229-4000). $1.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 11/10 at 7:30, vs. St. Louis; 11/14 at 7:30, vs. Edmonton. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 11/9 at 8:05, vs. St. Louis.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 11/9 at 7:30, vs. New Jersey Nets; 11/13 at 7:30, vs. Detroit Pistons.

Children

THE STORY OF CELESTE/CARNIVAL OF THE ANIMALS—Children's Musical Theater, Downtown Chamber Players, Betty "Lady" Aberlin, conductor Mimi Stern-Wolfe, others. Third St. Music School Settlement, 235 E. 11th St. (777-3240). 11/14 at 1:30 and 3:30. $1.50, adults $3.

A BRIDGE OF DREAMS—Storytelling for adults and children over 7. 92nd St. Y, Lexington Ave. (427-6000). 11/14 at 11 a.m.: Peninnah Schram, "Children of the Rainbow," Jewish folktales and fairy tales. $3; or $8 for series of four.

HANSEL AND GRETEL, performed by the Sylvan Wind Quintet and the Nicolo Marionettes. A Popcorn Concert, at William A. Morris Intermediate School 61, 445 Castleton Ave., S.I., 11/14 at 1:30. $4 at door. In advance, from S.I. Children's Museum (273-2060): $3.50.

AN INTRODUCTION TO BALLET FOR ALL AGES, with Edward Villella. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. $5, tickets available from 2 p.m.

DEMI, author-illustrator, in a performance involving Oriental paper crafts. Asia Society bookstore, 725 Park Ave. at 70th St. (288-6400). 11/13 at 11 a.m. Free.

MOTHER GOOSE JAMBOREE, a musical revue with the Prince Street Players. Brooklyn College Whitman Theater, entrance near Flatbush and Nostrand Aves. (462-3525). 11/14 at 1 and 3. $4.

DUNGEONS AND DRAGONS TOURNAMENT—For entrants only, a two-day event featuring the popular game. 11/13 and 14, at Walden School, 1 W. 88th St. $25 for the weekend; prizes for two age groups, 9-12 and adults (13 and older), divided into beginner, intermediate, advanced. Pre-register by phone: 877-7621.

PUSS IN BOOTS—Lea Wallace Puppets; a workshop follows. Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2. $2.50.

TWICE UPON TWELVE, a Cinderella musical celebration. Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Fri. at 7:30, Sat. at 2 and 7:30, thru 12/18. $3, adults $5.

THE MOUSE HOUSE/MARIONETTE BALLET—Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2, thru 12/5. $2.

RUMPELSTILTSKIN, by Wunderlee and Wilson Puppeteers. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 11/13 at 1:30. $2.50. . . At 2:40, a "Please Touch" demonstration in a reproduction of a 17th-century Dutch room. $1.

THE INCREDIBLE FEELING SHOW, a musical by Elizabeth Swados, The First All Children's Theatre, 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4. $6.

THE WORLD OF CHRISTOPHER COLUMBUS, musical drama by the Penny Bridge Players. Open Gate, 29th St. east of First Ave. (855-6346). 11/8-12 at 10:30 a.m.; 11/12-13 at 8; 11/13, 14 at 2. $3.50.

TALES OF CHELM, a story-play. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725), Sun. at 1 thru 11/21. $3.

MICHAEL TAUBENSLAG PRODUCTIONS—"Puss in Boots" at 1, "Jack and the Beanstalk" at 2:30; 11/14. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). 11/13 at 1:30, ventriloquist and magician Stan Burns. $2.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 and 4. Also 11/11, at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. $2, adults $3. Multimedia museum. Games, demonstrations, etc. . . Special exhibit: Three-dimensional art, by Gerald Marks. . . 11/13 at 1 and 3: 3-D art workshop in silkscreen-making. . . Sun. at 1:30 and 3:30, short films.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 11/11 at 1:30, "Cloistered Tales," a workshop around a medieval adventure story. . . "Clown Face," a film, followed by a face-painting workshop; 11/13 at 1:30. Free, with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . Illustrators as guests, at 1:30: 11/9, Leo Lionni; 11/13, Gerald McDermott; 11/14, Jürg Obrist.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/12, 13, The Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/9-14, Monty Alexander Quartet. 11/16-21, Laurindo.Mon., Showcase. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/9, 10, Flora Purim & Airto. 11/12, Jesse Colin Young. 11/13, Lonnie Liston Smith. 11/15, Nicolette Larson. 11/19, 20, Sonny Rollins. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. 11/9, The Arvel Shaw Trio, at 9 and 11. 11/10-16, The Don Shirley Trio, at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., *Irish Session. 11/11, David Roth with Jim Garber.* 11/13, Skyline with Tony Trischka. Shows at 8:15. *No credit cards.*

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. The Jack Maheu Quintet featuring Warren Chiasson. Balaban & Cats, Tues.-Sat., 8:30-2 a.m. 11/14, George Kelly and the Jazz Sultans. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/9-14, Les McCann and Andy Laverne's Paradise, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 11/10, Fredrix Clark & Immigration. 11/11, Objects; Chari P.M. 11/12, Joey Miserable & The Worms. 11/13, Bandits. 11/14, Erratic Sensation. 11/16, Accent On Travel. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/8, 15, Bob *Cunningham and Bross Townsend.* 11/9-11, Ronnie Mathews and Ray Drummond. 11/12, 13, Kenny Brawner. 11/14, Andy Bey. 11/16-18, Charles Eubanks and David Eubanks. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. Pianist Nina Sheldon plays Sun. & Mon. from 7-11. 11/9-13, pianist Junior Mance with Marty Rivera on bass. Music starts at 9. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 11/10, Mike Morgenstern with Hilton Ruiz and Major Holley. 11/12, 13, Slide Hampton & The World of Trombones. Music starts at 9. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/9-13, pianist Cedar Walton with Ron Carter on bass. Sun. & Mon. pianist Fred Hersch with Marc Johnson on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. *Italian restaurant and jazz club.* 11/8, Big Nick Nicholas. 11/9-13, Nat Adderley; Sonny Fortune. 11/14, Paquito d'Rivera. 11/15, 16, John Hicks Quintet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 11/13, Sylvia Syms sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/13, singer Fran Warren, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/9, 16, comedy night hosted by David Heenan. 11/10, Privates; B. Willie Smith. 11/11-13, Stanley Turrentine. 11/14, Jazz Jam with Thunk. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 11/8, Vipers. 11/10, Pat Travers. 11/12, Payolas. 11/13, Romeo Void. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 11/8, 15, Lynn Welshman Tentet. 11/9, Barry Finnerty with Richie *Morales, Mark Gray, Tim Landers.* 11/10, Doc Powell with Kenny Kirkland, Tom Barney, Charlie Drayton, Miles Jaye. 11/11, *John Tropea-David Spinozza Band.* 11/12, Cornell Dupree with Brian Brake, Richard Tee. 11/13, 14, Joe Cool. 11/16, Ictus. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/8, Infidel Dogs. 11/9, Patti Heller. 11/10, The Beeks. 11/11, Cartoon. 11/12, Nes Cora Band. 11/13, Brenda Bergman. 11/14, Cassandra Morgan. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 11/9, 16, Daniel Ponce & Jazzbata. 11/12, 13, Luther Thomas & Dissazz Review.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/8, 15, Ted Curson. 11/9-13, Eddie Harris. 11/16-20, James Moody. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/9-13, Sandra Reaves-Phillips Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 11/8, 15-22, Mel Lewis 17-piece Band. 11/9-14, Bobby Hutcherson Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/9-14, pianist-singer Dave Frishberg, Sun.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/8, 9, 15, 16, Rhythm & Jazz with Percy France. 11/10-14, Willis Gator Tail Jackson. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 11/8-13, pianist Kenny Barron with Buster Williams on bass. 11/15-20, Brooks Kerr on his American Songbag. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/8, Middle of the Road. 11/9, Billyrock. 11/10, Rogue. 11/11, Swing Fever. 11/12, 13, Peach Fish Pie. 11/14, Blackwater. 11/15, Freewheelin'. 11/16, Mindy J. and the Cyclone Rangers. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 11/9, The Osmonds; Carolyn Doctorow. 11/10, Doug Kershaw. 11/11, Levon Helm and the Cate Brothers; Jerome Olds & Tom Grose. 11/12, 13, Uncle Chick and Country Jam Band. AE, CB, DC, MC.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and *singers, 7 nights a week, with steadies Adrienne* Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with *improvisational entertainment.* Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 11/9-20, Sarah Vaughan, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent *showcase.* AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. Thru 11/20, Mier Yedid. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., comedian Bernie Travis and magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. *Dining and cheek-to-cheek dancing to Peter Gerardi* & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. *Palatial new cabaret-restaurant with a richly spiced* revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, Sun.-Thurs. at 9, Fri.-Sat. at 8:30. **Upstairs: IBIS—** Exotic room with Mid Eastern musicians and belly-dancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

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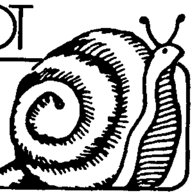

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CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with carabet. AE, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 11/8-12/4, Charles Pierce. AE, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club with *The International Follies* revue starring Mercedes, Roberto Antonio, and the Indigo dancers. Shows Mon.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 11/12,13, The High Heeled Women. Shows at 9 p.m. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** Mon. at 9:30, George Segal and the Empire City Imperial Jazz Band. Tues.-Sat. at 9 and 11:30, *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway*," a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Broadway Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment*" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 11/8, *Rats*-a musical revue. 11/9, I Favoroti. 11/10, Pardon My English. 11/11, Sheila Bees. 11/12, The Steinettes. Shows Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 12/31, Bobby Short returns, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

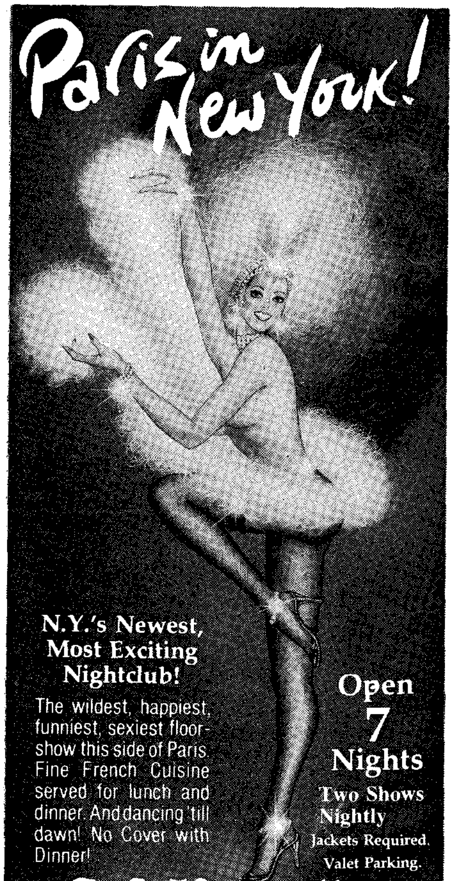
GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 12/31, singer Monelle, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.



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SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** 11/8-12/4, Edie Adams, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 11/27, Karl & Mary Keller, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favato Trio play Tues.-Sat., 7 to midnight. Pianist-singer Dardinella plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass play Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/8, Pat Stanley. 11/9, Cheryl Lodge. 11/10, 11, Gail Wilson. 11/12, Randa McNamara. 11/13, Teri Lynn Paul. 11/14, Lois Kopf. 11/15, Louisa Sulzer. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 11/9-13, Dick Wellstood. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Joey Singer, Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Berri Blair in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues., Carol O'Shaughnessy Wed.-Sun.,Houston Allred. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily. 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CAFE SOCIETY—43 E. 20th St., 673-8885. Casual. Novelle cuisine. Spcls: sautéed crab in a sweet potato basket, grilled tournedos of beef in lobster butter sauce, baked red snapper in phyllo pastry. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Closed Sat.-Sun. execpt for private parties. **(M)** AE.

DOMENICO'S RESTAURANT—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccata, red snapper marichiaro, swordfish arreganata. Res. nec. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

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*Void where prohibited.

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RESTAURANT DIRECTORY

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped codfish balls, roast loin of pork, beef pot-roast, home baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: *baked clams verdi, tortellini* al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

BISTRO BORDEAUX—407 Eighth Ave., bet. 30th & 31st Sts., 594-6305. Casual. French. Spcls: terrine of vegetables, steak with shallots, sole cressonnière. Res. sug. L Mon.-Fri. noon-3. D daily 5-10:30. **(M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemára stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, *prime rib*. Res. *sug*. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. *Complete* D. *Free parking from* 5 & *all day* Sat.-Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(I-M)** AE, CB, DC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with *mushroom* sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. *Dress opt. Continental. Spcls: veal steak with morel* sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. *D daily* 6-11. *Champagne buffet* Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

BEIJING PAVILION—220 E. 46th St., 661-8275. Dress opt. Mandarin-Szechuan. Spcls: Peking duck, sauted prawns with shanpung sauce, kirin fish Peking style. Res. nec. L daily noon-3. D daily 3-11. Private parties for 140. **(M)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

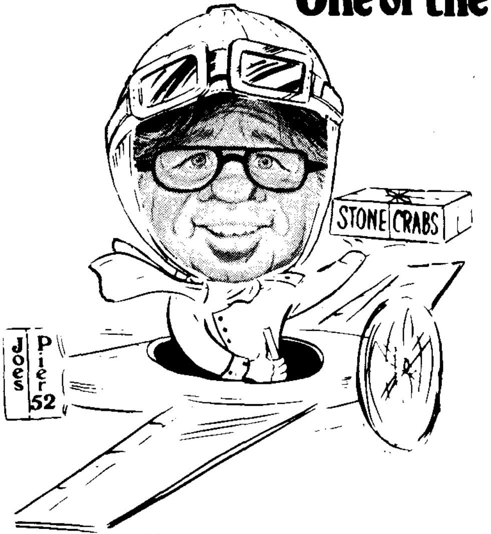
JIMMY'S 46—148 E. 46th St., 986-4676. Dress opt. Continental. Spcls: steak suprême, mixed seafood platter, veal masala, lamb chops. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. from 4. Private parties for 55. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon.



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Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LE JARDIN—248 E. 49th St., 355-1810. Casual. Country French. Spcls: boudin de fruit de mer, selle d'agneau en croûte, confit de canard. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 20. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

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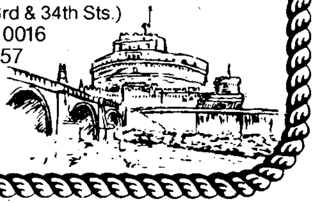

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RESTAURANT DIRECTORY

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

JOES PIER 52—163 **W. 52nd St.**, 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 **W. 47th St.**, 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 **W. 44th St., in the Milford Plaza,** 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 **W. 55th St.**, 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 **Eighth Ave., at 51st St.**, 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 **W. 46th St.**, 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 **W. 46th St.**, 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 **W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 **Seventh Ave., at 51st St.**, 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 **W. 44th St.**, 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 **W. 56th St.**, 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 **W. 56th St.**, 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 **W. 53rd St.**, 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 **W. 48th St.**, 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 **Rockefeller Plaza,** 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 **Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

ROMEO SALTA—30 **W. 56th St.**, 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 **W. 52nd St.**, 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 **W. 44th St.**, 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 **W. 47th St.**, 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 **Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 **Fifth Ave., at 53rd St., on the 39th floor.** 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 **W. 52nd St.**, 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—**54th St. & Ave. of the Americas,** 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 **E. 58th St.**, 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 **Third Ave., at 58th St.**, 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 **Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

COPENHAGEN—68 **W. 58th St.**, 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

DA CESARE—151 **E. 60th St.**, 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

FELIDIA—243 **E. 58th St.**, 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 **W. 57th St.**, 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 **E. 58th St.**, 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 **First Ave., at 58th St.**, 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, escalope of salmon with sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 **E. 58th St.**, 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 **E. 58th St.**, 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 **E. 58th St.**, 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. Jacket required. Continental. Spcls: Dover sole meunière, chicken curry, veal paillard. Res. sug. D Mon.-Sat. 7:30-2 a.m. Complete D. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 11:30, Sun. 1-11. **(I)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L

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CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. Check dress code. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. Vegetarian. Spcls: ratatouille casserole, steamed garden vegetables, soups, salads. Res. sug. L daily 11-5. D daily 5-11. Private parties for 60. **(I)** AE, MC, V.

Above 60th Street, West Side

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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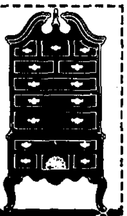

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Audrey And Joe B.-- Good Luck To You Both! Love, Vinnie.

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George — Have an "informative" trip. Behave yourself. M

Barry/Shannon: — My two favorite loves after Christ — Kathy

Geri — Every year more and more you're lovlier than the year before . . Happy Birthday to the one I adore. Signed M.

Dennis — Thanks for the great weekends! P.S. I can't wait to start spending our millions! Love, Lori

Eric & Joan — Still no word from Tom. What are you doing for Thanksgiving? Mom [cat]

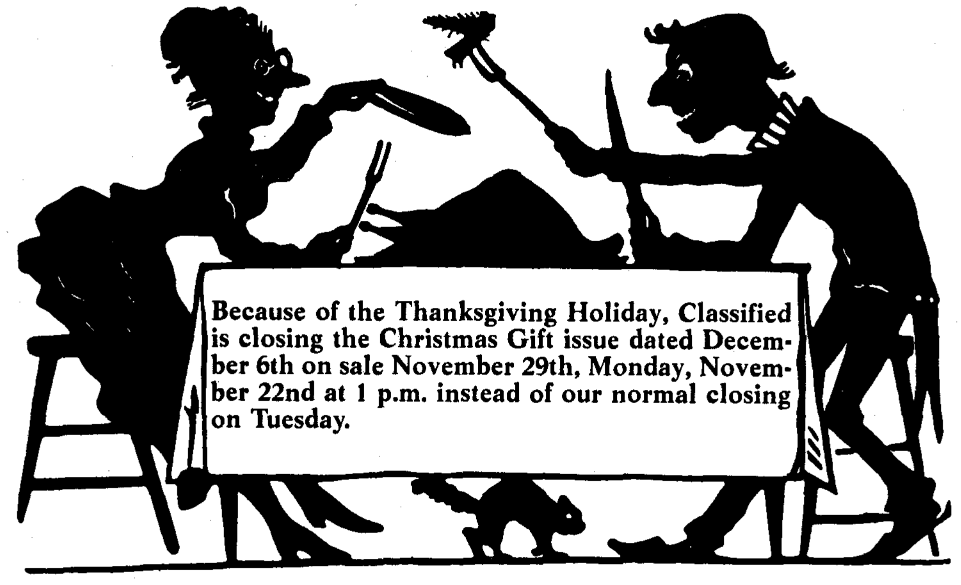
John — Thanks for being there, all those many times I've needed you. Love, Steph.

Flaca — How are you doing at NYM — thinking of you LMP.

Christopher — keep smiling as always — love mommy

Dear Sidney — To one of the nicest people I know. I wish you the happiness always. Love P.C.

LET'S TALK TURKEY



Because of the Thanksgiving Holiday, Classified is closing the Christmas Gift issue dated December 6th on sale November 29th, Monday, November 22nd at 1 p.m. instead of our normal closing on Tuesday.

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Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$210 per inch; 2 consecutive ads—$187 per inch each; 3 consecutive ads—$173 per inch each; 4 consecutive ads or 13 during one year—$158 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular *New York* magazine Classified.

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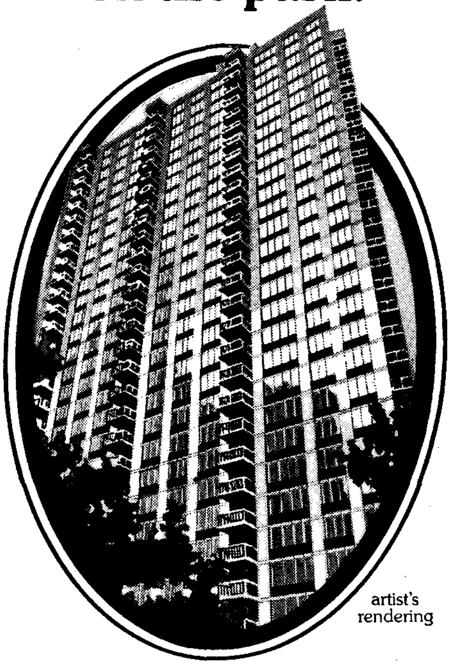

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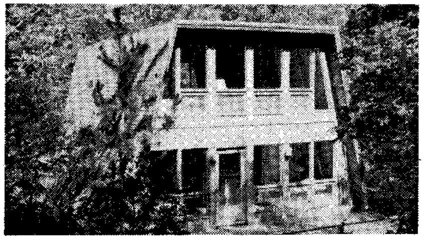

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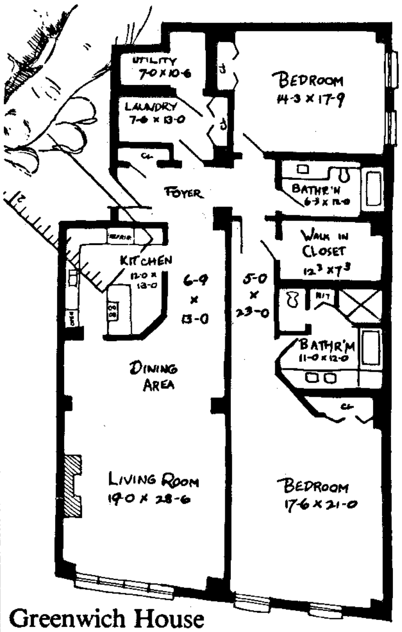

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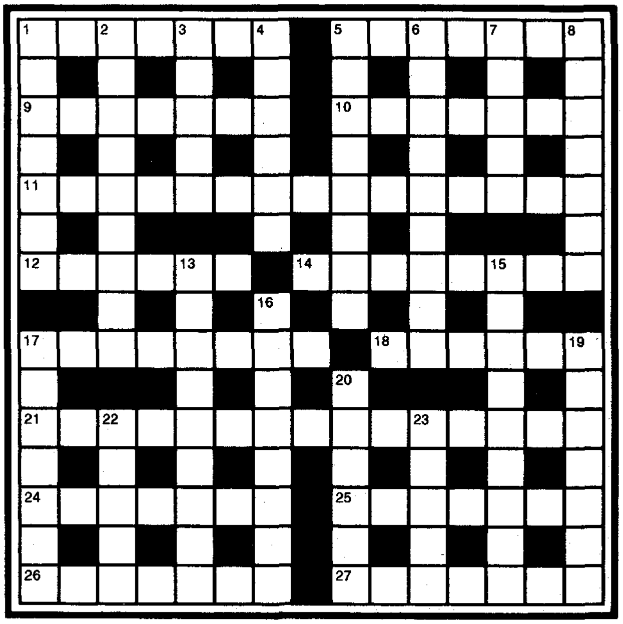
The complete offering terms are in an offering plan available from the sponsor.

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Supporters going into reverse? (7)
5 Sound like an insect—and got up to sound like a bird! (7)
9 Associated with a curved path, and not a bit accepted by a novice. (7)
10 Gorge with cheese! (7)
11 Lands in shed last when out close to the Scottish mainland. (8, 7)
12 Takes off from these air bases. (6)
14 Opera standard fails quaintly. (8)
17 What the fellers did—moved awkwardly when carrying a burden? (8)
18 Points to headland as a means of distraction. (6)
21 Her suspicions on the outcome of expert judgment! (15)
24 Team gets fee if not lacking nothing. (7)
25 Takes a view about dog—with guarantees. (7)
26 Red yarn knitted up to fox people? (7)
27 Improved as noon came. (7)



Down

1 Lose clothes in bus—or vice versa! (7)
2 Taxi gets support with a hard shove! That's the urgent message! (9)
3 Past great number turn up with praise. (5)
4 Thus fast time is achieved in this stretch of water. (6)
5 Why apparently when surrounded by hundreds I call out, recurring repetitively. (8)
6 Visionaries sail out in stormy tides! (9)
7 Put stick in artist. (5)
8 Careful study for each given to us by the French when upset. (7)
13 Only women (as it were) fall in a heap perhaps—but they're well worth looking at. (9)
15 Felt frightened about the flyer's condition? (9)
16 Oceans done differently by the very experienced. (8)
17 Nick often struck? (7)
19 When late, struck an attitude and thus susceptible to criticism. (7)
20 Praise for the old country! (6)
22 Commonly stylish bit of fish turns up, yet heartless coming back. (5)
23 Strip of material he's fastened behind the Northern Ireland police. (5)

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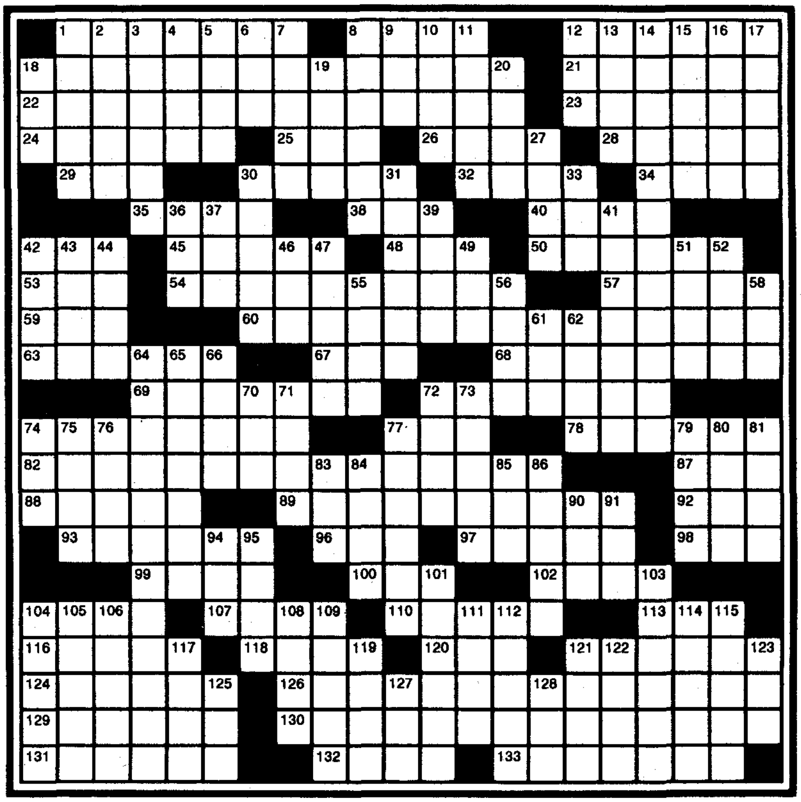
'MAIDEN NAMES': CUE CROSSWORD / By Maura B. Jacobson

Across

1 He loved Cressida
8 Navigation hazard
12 Bianca's married name
18 Mullens
21 Refer indirectly
22 Capulet
23 Tahiti's neighbor
24 Eyeball membrane
25 Luau serving
26 Kin of Gouda
28 Chosen suit, at bridge
29 Before choo or chief
30 Madrileño
32 Type of trench
34 A miss —— good as a mile
35 Cain's kid brother
38 Snood
40 Coll. sports gp.
42 Peke's colleague
45 Absorb lessons
48 Dash's partner
50 Author Fannie's family
53 Vital statistic
54 Sklodowska
57 Professional standard
59 Dernier ——
60 Spenlow
63 Hollywood Wright
67 Unlock, poetically
68 Weaken
69 Squall
72 "—— Love Belongs to Somebody Else"
74 Pilot's maneuver
77 Grenoble goose
78 Double-dealing
82 Hathaway
87 Police blotter abbr.
88 Caroler's syllables
89 Duarte
92 A.A. ailment
93 Igloo denizen
96 Samuel's teacher
97 Lace the punch
98 Himalayan ox
99 Bravura
100 Fall mo.
102 St. Louis bridge
104 Israeli statesman
107 Latvia's capital
110 Rowan trees
113 Dance step
116 "—— that a dainty dish. . ."
118 Rikki-tikki- ——
120 Goat's greeting
121 Go hungry
124 Regard highly
126 Smith
129 Pantry
130 Moffitt
131 Evert's in-laws
132 Dizzy of baseball
133 Bed ——

Down

1 Mobile carryall
2 Moon valley
3 Willow twigs
4 Freezer
5 Second Mrs. Chaplin
6 Einstein's home town
7 Skier's terrain
8 Fixed portion
9 Guidonian note
10 Outskirt
11 Vendettas
12 Sweet spread
13 Very much
14 Bunker
15 Cult leaders
16 Dropsy
17 Brings in the crop
18 Familiar nightwear
19 Ever and ——
20 "Hud" star
27 Ho Chi ——
30 Pottery fragment
31 Get the weight off
33 S.M.U.'s rival
36 Common street name
37 Chinese export
39 Corrida victim
41 "Butterflies ——"
42 NATO, for one
43 Bogeyman
44 Her maiden name was Mabovitch
46 River, to Juan
47 Franco and Peter
49 Gratuity
51 Cather heroine
52 Sandy stuff
55 Lt.'s superior
56 Fencing sword
58 Alphabetic sequence
61 Wine prefix
62 Tear asunder
64 Skakel
65 Begin a voyage
66 Oriental governess
70 Actress Zadora
71 Sommer of film
72 "—— Yellow Ribbon. . ."
73 Jalopies
74 Lean's opposite
75 As to
76 Wild sheep of Asia
77 Vision science
79 Her maiden name was Baker
80 After theta
81 Chore
83 She had no maiden name
84 Missile shelter
85 Agt.
86 Defunct N.Y. Indians
90 Orel's river
91 Deadpan comic, with 103 Down
94 Make imperfect
95 "Don't bet ——!"
101 Versatile Lily
103 See 91 Down
104 Actor Tom
105 Kind of metabolism
106 Houston baseballer
108 Togs
109 Bypass purposely
111 Comedienne Martha
112 Strummer's instrument
114 One of the Shaws
115 Explorer Hedin, et al.
117 —— off (miffed)
119 Bit of land
121 Incision evidence
122 Pueblo tribesman
123 Unit of work
125 Post-nuptial title
127 W. of Ga.
128 Ship-shaped clock



Solutions to last week's puzzles appear on page 132.

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MARK OF EXCELLENCE

Cutlass Ciera.

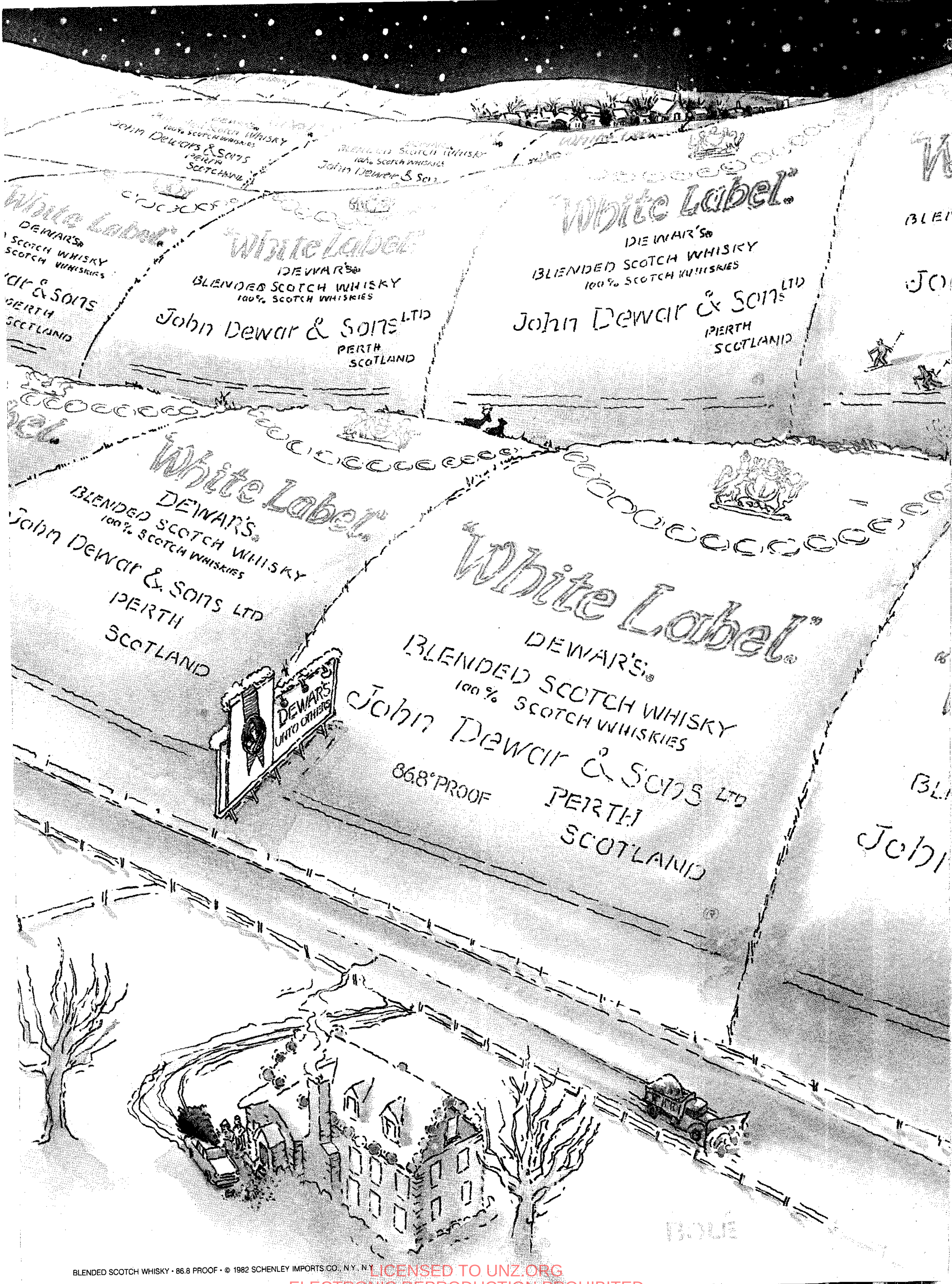
This newest Cutlass ever is still a Cutlass at heart. That's the Olds point of view where the new 1983 Cutlass Ciera is concerned. Cutlass Ciera has front-wheel drive to cut through rain and snow. The steering is power rack-and-pinion. The styling, aerodynamic. But behind it all is the unmistakable Cutlass magic that always stands out in a crowd. Oldsmobile Cutlass Ciera. Standard 4-cylinder engine with electronic fuel injection, or optional gas or diesel V6. It's the newest breed of Cutlass.

Oldsmobile

Have one built for you.

Let's get it together...buckle up.

Some Oldsmobiles are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your dealer for details.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